

MACHINE KNITTING MONTHLY

JUNE '90

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PATTERNS
FOR THE
COOLEST TOPS
THIS

SUMMER

NEW This month
KNIT • CUT • SEW
BETTY FOSTER

Patterns • Features • Competition
For all machine knitters

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PURPOSE DESIGNED ACCESSORIES

Once you have mastered the basics you can choose from a range of purpose designed accessories:

- **INTARSIA CARRIAGE** – Lets you knit as many colours as you want in one row. Light and easy to use, with a built in stitch dial.
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- **PATTERN DRIVER** – Your pattern is drawn on to a sheet that moves through the driver so you can see exactly where you are and when to increase or decrease.
- **KNITTING PATTERN COMPUTER** – This clever accessory automatically works out the stitches to cast on, the rows to knit, and when to shape.
- **GARTER CARRIAGE** – The garter carriage enables you to knit a true garter stitch and also transfers from stocking stitch to rib and back again. It will also produce a variety of pattern stitches and lace designs.

SEE THE FREESTYLE IN ACTION

The Singer Freestyle is just one of the range of knitting machines available from Singer Sewing & Knitting Centres throughout the country. Prices start from £599. The following centres will give an on the spot demonstration and can arrange local machine knitting courses:

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Dear Readers

As machine knitters, we have a big advantage over our handknitting and dressmaking sisters in that, if we can sew a little, we can make super clothes right from scratch. We can begin by knitting our own fabrics and be certain everything is an 'original'. We don't need to be great designers either. There is often a tension swatch that didn't work out but which would make a lovely 'fabric' if the size was unimportant.

This month we are joined by Betty Foster who begins a series on cutting and sewing fabric you have knitted into easy to make clothes. Most readers will know Betty from her radio and television appearances or from her books on pattern cutting and sewing and will look forward to her ideas for machine knitters. A big welcome Betty, I'm sure we are all going to enjoy your Cut 'n' Sew feature.

June knitting is all about summer. Tops are tops and we have them all - neat tuck stitch styles for everyday, sleeveless cotton for holiday heat waves. Our sweaters and jackets are there for cooler days but keep the fresh look of summer in their colours - crisp blue and white, golden apricot and soft pink. To complete the summer scene, Lavinia Lawry-Johns has designed a peaceful picture of the countryside which just makes me want to get away from it all...

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NEWS LINE

NEWS FOR NEEDLE WORKERS

Keen knitters in the Midlands are sure to know at least one of the AllSew-Knit shops but new recruits can find them at 9 Halesowen Street, Rowley Regis, Warley; 53-54 Indoor Market, Bull Ring Shopping Centre, Birmingham; and 1558 Coventry Road, Yardley, Birmingham.

The Yardley Branch is the newest. It opened at the end of last year and stocks Knitmaster, Brother and Pfaff knitting machines as well as all the top name sewing machines and overlockers. Also on sale is a complete range of accessories and patterns plus some fabulous coned yarns.

AllSew-Knit pride themselves on having an expert staff at each branch who can offer advice, demonstrations and tuition on both knitting and sewing machines and an equally expert team of qualified mechanics for after-sales service and repairs. This is always a comfort when one is spending a lot of money! Pop into your nearest branch or, if you are a club member, make an appointment for the whole club to go along – you can be sure of a warm welcome.

ABBREVIATIONS

alt = alternate(ly)
beg = beginning
ch = chain
cm = centimetres
cont = continue(ing)
dc = double crochet
dec = decrease(ing)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ing)
K = knit
mm = millimetres
MT = main tension
MT-1, MT-2, MT-3 = one two, three full sizes tighter than main tension
MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(ing)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

LEAFLETS FOR THE PASSAP

From Bramwell comes news of an additional three leaflet designs by Eileen Metcalf for Passap and Pfaff machines. No. 10 is a sculptured cardigan in four ply; No. 11 is a loose, flowing three-quarter length coat in Duo Magic Fair Isle; No. 12 is a release stitch lace dress in Silky and Metallic. The leaflets cost around 50p and are available from your local Bramwell stockist.

MACHINE KNITTING BOOKS

News from King Cole about their machine knitting books includes details of the latest, Machine Knits, Book 3. Designs are for men and women and are by Lynne Davies. The twelve patterns are in four ply and the book costs £2.50.

The earlier books, Machine Knitting Book 1 and Book 2, are sometimes difficult to find in local shops but you can buy them direct from King Cole at a cost of £1.99 or £3.98 for the two, inclusive of postage. If you would like to order please send a cheque or postal order made payable to King Cole Limited (Machine Knitting Books), P.O. Box 30, Bingley, W. Yorkshire BD16 2AW. Don't forget to say which book you need.

WHICH KNITTING MACHINE?

The knitting machine we use can be one we chose by chance, on the advice of a friend or because the salesman was good. Sometimes one is lucky and we have the right one, sometimes one knows the choice was a mistake. Later experience tells us which to buy but for a beginner the choice is a real problem and any advice is useful in making the decision.

The problem with advice is that if it comes from a manufacturer it is necessarily biased and if from a magazine such as this, it must not be biased and can therefore only be general.

Brother have produced a leaflet entitled 'Choosing A Knitting Machine' aimed at first time buyers. Obviously the machines mentioned are Brother machines but the all important questions one should ask oneself are laid out in this leaflet so that the beginner is steered towards the type of machine that is best for

the knitting she wants to do and is in the price range she can afford. If the answer leads her to one of the Brother models it will be by choice in this case rather than by accident.

For a copy of the leaflet, please send a stamped addressed envelope to 'Choosing A Knitting Machine', Dept K/CL, Jones + Brother, Shepley Street, Audenshaw, Manchester M34 5JD.

THE SALVE FOR SUMMER

The heady delights of summer which we remember so wistfully in winter include the bad news which we prefer to forget – insect stings. Now is the time to remember that this minor nuisance can in fact really spoil a day in the garden or even a holiday for some of us who seem to be extra attractive to those 'bugs'.

Help is at hand in the form of the very authentic sounding Jungle Formula Sting Relief Cream. Its active ingredients are Benzyl Alcohol, Chloroxylonol, Eucalyptus Oil and Zinc Oxide which together produce mild local anaesthesia giving fast relief from pain as well as having a soothing and disinfectant action on the skin. It is a non-perfumed, water-based cream which costs

£1.49 for a handy, pocket-sized 15g tube.

Other products in the Jungle range include an insect repellent and a sunscreen which gives fully integrated protection from both biting insects and burning ultraviolet sunlight. Before setting off for this year's 'jungle' wherever it may be, make sure of your protection. You will find these products at chemists throughout the UK, including branches of Boots.

A NATURAL PARTNERSHIP

Rowan and Liberty have struck up a partnership again for a book of ten knitwear designs by Kim Hargreaves, Rowan's own designer, which have been inspired by Liberty's Tana Lawn, the cotton that is the epitome of their famous style. The two companies each have a strong image but the choice of natural fibres and wonderful colours make their styles very sympathetic and this new selection of hand knits mixes them beautifully. Kim's designs are lacy or flower-strewn, long and lean or short and curvy and four of them come in child sizes too.

Also from Rowan for Spring and Summer, comes Knitting Book Number Seven. Not emphasising



the traditional bright and light colours of summer but full of all year round cottons in trans-seasonal shades to break down the wool for winter, cotton for summer convention. Great designers as for all Rowan books – this time they are Kaffe Fassett, Annabel Fox, Kim Hargreaves, Sarah Dallas and Erika Knight. The price is £3.75 and both this book and Rowan Liberty Book Number Two (price £2.45) are available from Rowan stockists or direct from Rowan Yarns, Green Lane Mill, Holmfirth, West Yorkshire HD7 1RW.

STANDARD GAUGE MOHAIR

Now that standard gauge machine owners can enjoy the colours and softness of mohair too, with the four ply varieties around, interesting patterns are much in demand. We have found just the thing in the new *4-ply magic* book by Jenny Rose. Among the ten designs are a cross-over cardigan tied ballet style, a sweater with cabled welts and neckline inset and a couple with pretty tied collars.

Mohair Magic and More Mohair Magic are books with ten designs each for chunky machines – all of the same high standard. However if you are too new a knitter to even contemplate using mohair, then Jenny has a super Designs for Beginners book. This is a collection of patterns, not a knitting instruction book, but Jenny includes some very useful hints along with designs which are really easy to knit but make clothes with plenty of style so that your first attempts don't have to be boring to wear.

The books are available from machine knitting shops or direct from Jenny Rose Designs, 12 Bercta Road, New Eltham, London SE9 3TZ. The price is £3.95 each (UK post paid).

PUNCHCARDS GALORE

If you need 24 stitch Fair Isle designs you could not do better than send off a stamped, addressed envelope to Knitting Design Studio for their list. Designer Eve Caird now publishes her earlier set of nine books in The Complete Eve Caird Collection and has added two more books of around 200 designs each.

Between these three books there has to be just what you are looking for among the punchcards and cross stitch diagrams. Eve's imagination has produced the classical, the amusing, the pretty, the elaborate – everything from a kangaroo to a pansy, a hissing snake to a birthday cake. The books are good value and deservedly popular. One book costs £4.99 plus 75p postage but there are reductions for two or three so why not treat yourself. The address is Knitting Design Studio, (MKM), P.O. Box 91, Carlisle CA1 1AA.

EDINBURGH TEXTILE CRAFT COURSES

Enjoy a week studying a craft of your choice with tutors who are specialists in their subjects. The crafts range from Hand Knitted Shetland Lace to Creative Machine Knitting; from Dyeing Yarns and Fabrics to the Spinning of Textured Yarns. There are eight crafts in all from which to choose.

All these courses are being held during the week 11th–18th August. Why not send for a brochure giving full details. Write to Queen Margaret College, Clerwood Terrace, Edinburgh EH12 8TS. Students can stay on the Campus or, if they wish, travel to the College daily.

FINE SEWING

This is the title of the latest publication from Butterick and Vogue Patterns. It is a magazine with laminated covers for protection as the publishers expect it to have a long life on the bookshelf of dressmakers who will want to refer back to hints, tips and buying guides. This information has been compiled by the editors of Butterick and Vogue Patterns Magazine who have now put together this new comprehensive guide of 'how-to' sewing techniques, first on sale on April 19th at £2.25.

The 1990 issue of Weddings and Special Occasions is on sale at the same price and is a must for anyone sewing for the family wedding. Both magazines are available from newsagents, fabric departments and shops or direct from Butterick and Vogue Patterns, New Lane, Havant, Hants PO9 2ND.

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COMPETITION RESULT

There was an enormous response from readers eager to win the new Knitmaster Zippy Plus which was the prize in our February competition. Therefore there are extra congratulations due to lucky Mrs Thomas of Ammanford, Dyfed whose postcard with the

winning word PENSIVENESS was the first out of the hat. That really was your day Mrs Thomas as the odds were very high – perhaps you should try your luck again with Bob Daw's 'Horses for Courses' this month!

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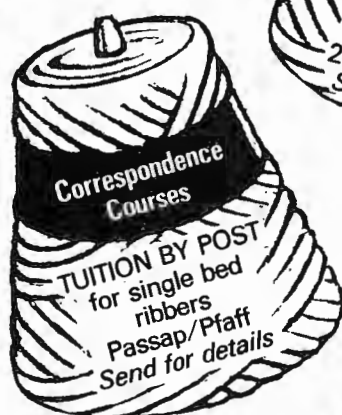
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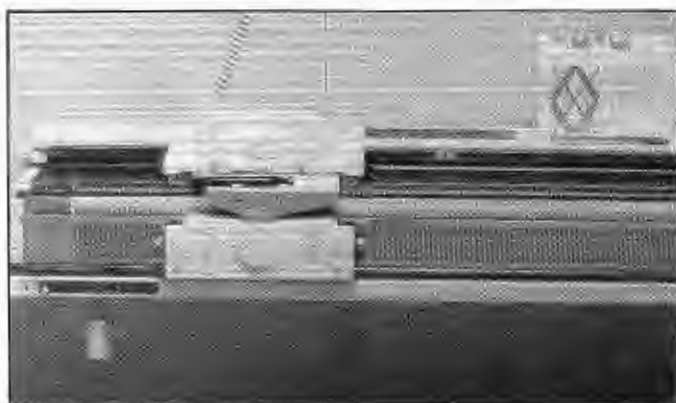
KNITMASTER'S NEW RIB CARRIAGE

Last month we gave details of the new electronic chunky machine from Knitmaster, the SK 890, but did not have space to mention the equally new RJ 1 rib carriage. Knitmaster say their revolutionary new ribber carriage adds a whole new dimension to double and multi-coloured Jacquard knitting. It has a built-in one by one Bird's Eye needle selection mechanism and gives a professional Bird's Eye design on the reverse of the fabric. The RJ 1 enables every alternate needle to knit slip-stitch resulting in a clearer, more distinct pattern, and accurate size reproduction of the original design and no 'show through' of the second colour. Other stitches to be knitted with the RJ 1 are most varieties of rib, tubular knitting,

pin tuck, drive lace and pile knitting.

Other news from Knitmaster includes the introduction of a new video for use with their punchcard machines including the Zippy De Luxe, Zippy Plus and the 700 K. Machine Knitting Made Easy is the name of the video which runs for about one hour and shows you how to knit a jumper using the KR 7 Knit Radar and teaching the necessary techniques as you knit. Included is information on blocking and finishing the garment for a really professional result.

Also new is The Knitwear Book with 17 women's designs in Knitmaster Boucle and Aneto two ply yarns and selections of programmes and patterns for the electronic machines. Further information from Knitmaster, 39-45 Cowleaze Road, Kingston-upon-Thames, Surrey KT2 6DT.



KNITTING WITH BEADS

A new title on adding beads to your knitting is now available from BSK of Bedford. There are 24 lively ideas for beading sweaters from adding the bubbles to a glass of champagne to highlighting all-over Fair Isle patterns, plus some snappy accessories. The patterns are illustrated by full colour photographs and there are tips on how to work with the beads which are shown in 14 colours. Knitting with Beads Volume II costs £3.99 from B.S.K. Ltd., Murdock Road, Manton Industrial Estate, Bedford MK41 7LE.

HANDY GADGETS

For machine knitters – a new bead transfer tool from Hague. A little hooked tool packed with a transparent plastic cover like a stitch ripper, it will take most bead sizes and with a little practise, speeds up the transfer of the bead over the stitch a great deal. The bead transfer tool costs £2.75 from local knitting shops but if yours does not have them yet, write direct to B. Hague & Co. Ltd., 45 Mile End Road, Colwick, Nottingham NG4 2DW.

For hand knitters – the Striklet is the answer to keeping your

place when knitting from charts. The chart is slipped through the Striklet and held in place at each side. The chart is then read off row by row and the pattern moved down as you knit. Each time you take up the knitting again, you will know where you were on the chart. The Striklet includes a centimetre rule and needle gauge and, if you find small charts difficult to read, you can also buy a magnifier which will magnify the working area of the chart by up to three times. Striklet and Striklet Magnifier, cost £2.99 each from Dept 3PR37, Readicut Wool Company, Terry Mills, Ossett, West Yorkshire WF5 9SA. Please add £1.00 for postage and packing for one or both items and make your cheque payable to Readicut Wool Company.

ALL THAT GLITTERS

Need not be gold now that Twilleys have launched their new Silverfingering on cone. The yarn is 80% viscose and 20% metallised polyester and comes in 12 shades with a silver sparkle. The cone size is 250g and the yarn can be used for any pattern originally designed for Goldfingering as well, of course, as for many others.

ATTENTION

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1



BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 72 [78, 84, 90, 96] Ns at left and right of centre 0 to WP. 144 [156, 168, 180, 192] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 30 rows. Transfer sts for st st. Inc 1 st at left edge. 145 [157, 169, 181, 193] sts.

MACHINES WITHOUT RIBBER
Push 72 [78, 84, 90, 96] Ns at left and 71 [77, 83, 89, 95] Ns at right of centre 0 to WP. 143 [155, 167, 179, 191] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MC, K 67 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 1 st at each end. 145 [157, 169, 181, 193] sts.

ALL MACHINES

Insert card and lock on first row. Set RC at 000. Using MT, cont in tuck st and stripe patt. K 208 rows. Using WY, K a few rows in st st and release from machine, leaving Ns in WP. With carriage at right and K side facing, replace sts from last row in MC on to Ns. Reset RC to 208 *. Using C, K 64 [64, 70, 70, 70] rows. RC shows 272 [272, 278, 278, 278] and work measures 63.5 [63.5, 65, 65, 65] cm, 25 [25, 25½, 25½, 25½] in.

SHAPE NECK AND SHOULDERS

Push 93 [100, 107, 114, 121] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge of every row and, at the same time, cast off 9 [10, 11, 12, 13] sts at beg of next and foll 3 alt rows, K 1 row. Cast off rem 8 [9, 10, 11, 12] sts. With carriage at right, push 41 [43, 45, 47, 49] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

FRONT

Work as for back to *. Using C, K 40 [40, 46, 46, 46] rows. 24 rows less have been worked to shoulder than on back.

SHAPE NECK

Push 81 [88, 95, 102, 109] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll alt row. Dec 1 st at neck edge of next 6 rows. Dec 1 st at neck edge of next and every foll alt row until 44 [49, 54, 59, 64] sts rem. K 3 rows.

SHAPE SHOULDER

Cast off 9 [10, 11, 12, 13] sts at

1 SWEATER WITH TUCK STITCH STRIPES

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

Spectrum Detroit 4-ply Perle.

3 [3, 3, 4, 4] × 100g balls in Apricot (MC).

2 [2, 2, 2, 2] × 100g balls in White (C).

GARMENT WEIGHT

Finished garment in first size weighs 410g.

The fibre content of this yarn is 100% Acrylic. For further details about local or mail order stockists, please write to Spectrum Yarns Ltd., Bankwell Road, Milnsbridge, Huddersfield, West Yorkshire HD3 4LU.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in.
Actual size 102 [111, 119, 128, 136] cm, 40¼ [43¾, 46¾, 50½, 53½] in.

Length to shoulder 63.5 [63.5, 65, 65, 65] cm, 25 [25, 25½, 25½, 25½] in.

Sleeve seam with cuff folded back 45.5 [46.5, 48, 49, 50] cm, 18 [18¼, 19, 19¼, 19¾] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 52 rows to 10 cm, 4 in measured over tuck stitch and stripe pattern (tension dial setting approximately 8).

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8).

30 stitches and 46 rows to 10 cm, 4 in measured over stocking stitch on MT-1 (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of stocking stitch and purl side of knitting as right side of tuck stitch. Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

KNITMASTER ELECTRONIC MACHINES

Place needle 1 cam at centre 0. Press button 1 (right light on) and button 2 (left light on 580 machines, right light on other models).

BROTHER ELECTRONIC MACHINES

Position pattern at each side of centre 0.

TUCK STITCH AND STRIPE PATTERN

K 2 rows C, 2 rows MC and 1 row C. Release card and cont in tuck stitch. K 28 rows C. Lock card on first row. Cont in st st. K 1 row C, 2 rows MC, 2 rows C and 1 row MC. Release card and cont in tuck stitch. K 28 rows MC. Lock card on first row. Cont in st st. K 1 row MC. These 68 rows form pattern.

beg of next and foll 3 alt rows, K 1 row. Cast off rem 8 [9, 10, 11, 12] sts. With carriage at right, push 17 [19, 21, 23, 25] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side reversing shapings.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 64 [64, 66, 66, 66] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/

MT-5, K 60 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 62 [62, 65, 65, 65] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MC, K 135 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 2 [2, 1, 1, 1] sts. 64 [64, 66, 66, 66] sts.

ALL MACHINES

Set RC at 000. Using MT-1, shape sides by inc 1 st at each end of next and every foll 3rd row until there are 156 [156, 164, 164, 164] sts. K 34 [39, 37, 42, 46] rows. Using C, K 2 rows. Using MC, K 3 rows. RC shows 175 [180, 187, 192, 196] and work measures 53 [54, 55.5, 56.5, 57.5] cm, 21 [21¼, 22, 22¼, 22¾] in. Cast off loosely.

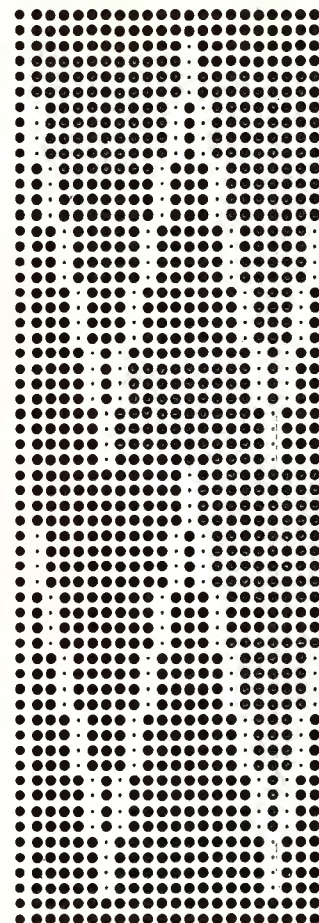
NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 130 [134, 138, 142, 146] sts in 1×1

PUNCHCARD



rib. K 3 tubular rows. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 50 rows. Transfer sts for st st. Using MT, K 1 row.

MACHINES WITHOUT RIBBER

Push 128 [134, 137, 143, 146] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 14 rows. Using MT-3, K 29 rows. Using MT-2, K 14 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT, K 1 row.

ALL MACHINES

With P side of st st facing, pick up sts around neck edge and place on to Ns. Using MT+2, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

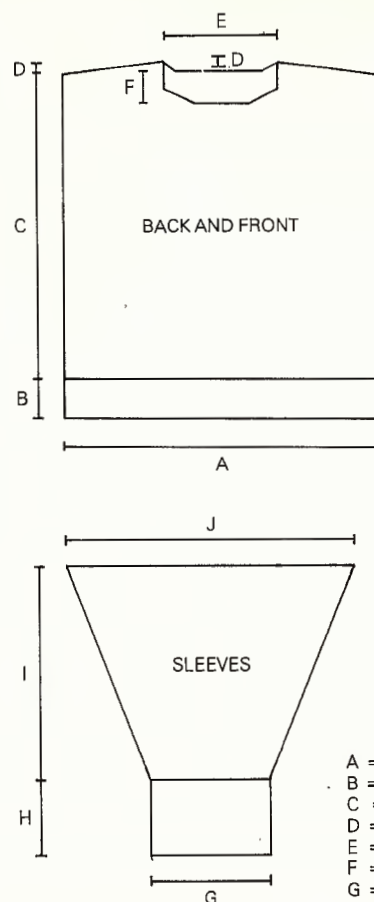
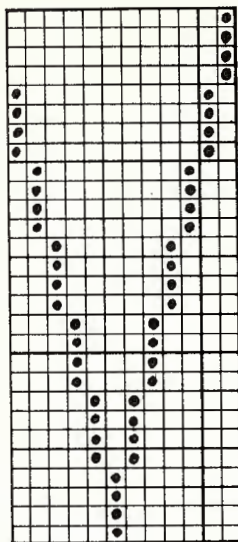
MAKING UP

Join left shoulder and neckband seam. Set in sleeves, matching centres to shoulder seams. Join side and sleeve seams. Fold cuffs back.

MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.

ELECTRONIC



A	= 51.5 [56, 60, 64.5, 68.5] cm
B	= 7.5 cm
C	= 56 [56, 57.5, 57.5, 57.5] cm
D	= 2 cm
E	= 20 [21, 21.5, 22.5, 23] cm
F	= 8 cm
G	= 21 [21, 22, 22, 22] cm
H	= 15 cm
I	= 38 [39, 40.5, 41.5, 42.5] cm
J	= 52 [52, 54.5, 54.5, 54.5] cm



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LATCH ON

KNITTING TO SIZE

In a previous article I was urging new knitters to try using a charting device. I complained that these useful articles were often left in boxes, never seeing the light of day. Sure enough, a couple of weeks later a student came to class complaining that she could not get the tension right for a pattern she wanted to knit. "I thought you had a Knit Tracer?" I remarked. "Oh, that thing" she replied, "I haven't had it out of the box".

Joan Lafferty

The very next day I ventured into the next County to give a talk to a Knitting Club. The Committee had kindly invited me to a pre-Christmas lunch before my talk. Over the meal one lady remarked that she had a number of friends with knitting machines who never seemed to make garments to any particular size. I imagine they must either have big families or else a ready made market for these garments. My acquaintance at this meeting was also having trouble with her Knit Leader, although in her case it wasn't a matter of not taking it out of the box, because it was built into her machine. All this set me thinking. To use a charting device (Knit Leader, Knit Radar/Contour, Knit Tracer), we must turn our ideas around. There are so many variables when it comes to following a pattern. We can alter the yarn, the tension, the stitch pattern, we may be using a different machine from the one suggested. But there is one thing that does not alter – ourselves. It is unlikely that we (as adults) will get taller or shorter, barring something serious in the way of illness. Unless we diet or over eat we are unlikely to be much different widthwise. (I won't mention the other thing which might make our wasteline larger because this will right itself in about nine months' time!). It is almost certain that our arms will stay the same size!

So let us start with the one item that stays the same and draw our own shape on the graph sheet. I don't mean that exactly, but the outline that will fit us. (I am supposing that you will make a garment for yourself at the first attempt.) Some knitters like to take a garment that fits well and copy this. Fine, if this is how you would like to do it. I do not favour

using someone else's old jumpers as a shape for a new garment. I was presented with such a one just before last Christmas and I swear it had not been washed. So the first thing I did was rinse it through, then give it my "cold water" treatment (patting it to shape under layers of cotton cloth soaked in cold water.) If it is your own garment I presume you will either have washed it, or won't mind the smell of your own stale perfume! I then measured the garment carefully and drew the measurements on my Knit Leader sheet. It was not easy, getting the raglan the same as the one I was using to copy, so I reverted to the tried and tested ones I have drawn out already. Nowadays all the magazines publish little diagrams with the patterns, so a quick hunt around will usually furnish the shapes to draw.

Unfortunately, my garment had an odd shaped V neck, so I had great fun drawing this, then washing out the line until it suited me. As I have said many times in the past, it does not matter if you measure yourself in centimetres or inches and it does not matter which you use on the Charter graph sheet. One thing you must remember is to allow "ease". It is no use saying "I wear a bra labelled 36B, so therefore I must be size thirty six inches". For one thing your bra is worn next to the skin – a sweater is worn over this and any other layers you care to mention! A dressmaker allows "ease" and so must anyone drawing a pattern on a graph sheet. This is why your favourite sweater is a good guide, because "that store" will have dealt with "ease" for you before you buy the garment.

A description of knitting and marking the tension piece is given very fully with all the different types of charting device. Some of

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these suggest that you press the tension piece before measuring it. Fine, if you are going to press the garment you are making. I would be very wary of pressing acrylics because it is very easy to overdo the pressing, thus ending up with a "dead" swatch and eventually a "dead" garment. The exception to this is when making a sideways knitted skirt, but we haven't got to that stage yet. I always suggest to beginners that they start with our old friend four ply acrylic, because the machine responds best to something simple. However, there are now some four plies with a small percentage of wool which knit, wash and wear very well. Pure Shetland wool on cone is usually spun in oil, so it needs to be knitted at a very loose tension, then washed before any measuring is done.

When it comes to measuring the swatch one must follow the directions given with the device. Knitmaster users will measure with the so-called "green ruler" which is supplied for this purpose. Although the number which is

read off on the right-hand side of the marked stitches tells us how many stitches we are knitting to four inches (ten centimetres), the figure is the number of the scale to be inserted in the Knit Radar. Knitters using Knit Leader or Knit Tracer must measure the marked stitches with a centimetre ruler; this figure gives the number of the scale to use. I always think this centimetre and inches business is like the grammes and ounces we use when it comes to cooking. Most recipes give both nowadays, but instruct us to use either one set of weights or the other, not to mix them. So we can measure using inches and draw on our sheet using inches, but when it comes to the scales, we are forced to use centimetres. In spite of the fact that I have been using inches for more years than I care to mention, I find myself thinking in centimetres more and more. Which is just what the powers-that-be want us to do. However, I still cook in ounces and if I am confronted with a recipe that asks for seventy-five

grammes of margarine, I find myself thinking "Twenty-five grammes of knitting yarn is very approximately one ounce, so seventy-five grammes must be three ounces!". Which is not quite right. In actual fact, so you see, when I say "eat, sleep and live for knitting" I am telling the truth!

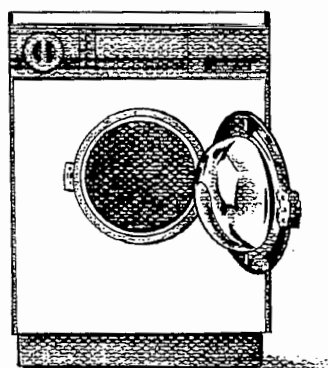
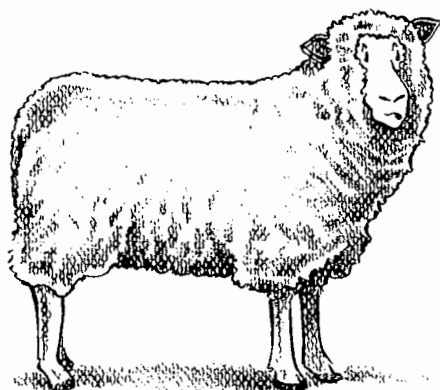
This has gone a long way from our tension swatch, but then we should be leaving it to settle for some time, overnight for preference.

When I went along, cash in hand, to buy my first Knit Leader (many years ago), I was told by the dealer "A knitter of your experience doesn't need one".

Agreed, I was accustomed to using arithmetic to determine stitches and rows, but I persisted in buying this new "toy" and what joy when I found I could pension off my calculator! (I don't trust calculators, either and usually check my arithmetic using the time-honoured method of pencil and paper!) Like so many knitters new to the charting device I

couldn't bring myself to believe that this "thing" could actually help me to make a garment to the correct size. I had both a Knitmaster and a Jones+Brother machine at this time. I was only convinced when both machines proved the point for me. I had only one failure and have since learned that it was not the fault of the charter, nor the knitter, it is the fault of the fabric! This is Fisherman's rib, which comes out much longer than the size drawn. I have concluded that this is because it needs to have lots of weight, being ribbed, and too much weight does tend to distort the fabric. I must tell you that I was making an exceptionally long piece of work, a scarf in fact, which was then made into a jacket by a process I have forgotten. An ordinary garment would not be so distorted as my long "scarf". So please don't make the first garment in Fisherman's rib (or half Fisherman's rib for that matter) and then blame the poor old charter if it turns out too long!

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BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 81 [85, 89, 93, 97] Ns at left and right of centre 0 to WP. 162 [170, 178, 186, 194] Ns.

* Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 21 rows. Transfer sts for st st *

MACHINES WITHOUT RIBBER

Push 81 [85, 88, 93, 97] Ns at left and 80 [85, 88, 92, 97] Ns at right of centre 0 to WP. 161 [170, 176, 185, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and MC, K 41 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *

1ST AND 4TH SIZES

Inc 1 st at right edge.

3RD SIZE

Inc 1 st at each end.

ALL SIZES

162 [170, 178, 186, 194] sts.

ALL MACHINES

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt. K 180 [184, 180, 184, 180] rows. RC shows 181 [185, 181, 185, 181] and work measures 50 [51, 50, 51, 50] cm, 19 3/4 [20, 19 3/4, 20, 19 3/4] in.

SHAPE ARMHOLES

Cast off 4 [7, 9, 9, 11] sts at beg of next 2 rows, 4 [4, 4, 6, 6] sts at

2 FAIR ISLE CARDIGAN

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Yeoman Cashmilon 4-ply.

1 [1, 1, 1, 1] x 500g cone in Airforce (MC).

1 [1, 1, 1, 1] x 500g cone in Rose (A).

Yeoman Chenille

1 [1, 1, 1, 1] x 500g cone in White (B).

4 buttons.

2 stitch holders.

GARMENT WEIGHT

Finished garment in second size weighs 570g.

The fibre content of these yarns is 100% Acrylic. For further details about local or mail order stockists, please write to Yeoman Yarns, 31 High Street, Kibworth, Leicestershire LE8 0HS.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87 [92, 97, 102, 107] cm, 34 [36, 38, 40, 42] in.

Actual size 107 [112, 117, 123, 128] cm, 42 1/4 [44 1/4, 46, 48 1/2, 50 1/2] in.

Length to shoulder 74 [76, 78, 78, 78] cm, 29 1/4 [30, 30, 30 3/4, 30 3/4] in.

Sleeve seam 46 cm, 18 1/4 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 3 rows MC/B, 2 rows MC/A, 3 rows MC/B and 2 rows MC/A. These 10 rows form pattern.

beg of next 2 rows and 2 sts at beg of foll 6 rows. Dec 1 st at each end of next and every foll alt row until 124 [126, 130, 134, 138] sts rem. K 77 [81, 85, 89, 93] rows. RC shows 277 [285, 285, 293, 293] and work measures 74 [76, 76, 78, 78] cm, 29 1/4 [30, 30, 30 3/4, 30 3/4] in.

SHAPE SHOULDERS

Cast off 8 sts at beg of next 6 rows and 8 [8, 9, 10, 11] sts at beg of foll 2 rows. Cast off rem 60 [62, 64, 66, 68] sts.

POCKET LININGS

Using MC, cast on 40 sts by hand. Set RC at 000. Using MT-2, K 62

rows. Using WY, K a few rows and release from machine.

RIGHT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 41 Ns at left and 41 [45, 49, 53, 57] Ns at right of centre 0 to WP. 82 [86, 90, 94, 98] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 41 Ns at left and 42 [45, 48, 54, 57] Ns at right of centre 0 to WP. 83 [86, 89, 95, 98] Ns. Work as for back from * to *.

1ST AND 4TH SIZES

Dec 1 st at right edge.

3RD SIZE

Inc 1 st at right edge.

ALL SIZES

82 [86, 90, 94, 98] sts.

ALL MACHINES

** Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt. K 64 [72, 72, 80, 80] rows.

PLACE POCKET LINING

Slip centre 40 sts on to a st holder. With P side of pocket lining facing, replace sts of last row worked in MC on to empty Ns. Unravel WY. K 35 rows. RC shows 100 [108, 108, 116, 116]. K 1 row extra for left front.

SHAPE FRONT EDGE

Dec 1 st at left edge of next and every foll 5th row until 65 [70, 75, 80, 85] sts rem. K 0 [1, 2, 3, 4] rows.

SHAPE ARMHOLE

Cont to dec at front edge of every 5th row from previous dec and, at the same time, cast off 4 [7, 9, 9, 11] sts at beg of next row, K 1 row. Cast off 4 [4, 4, 6, 6] sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows. K 1 row. Dec 1 st at beg of next and every foll alt row until 43 [44, 47, 50, 53] sts rem. Cont to dec at front edge only of every 5th row from previous dec until 32 [32, 33, 34, 35] sts rem. K 26 [21, 16, 11, 6] rows.

SHAPE SHOULDER

Cast off 8 sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 8 [8, 9, 10, 11] sts **.

LEFT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 41 [45, 49, 53, 57] Ns at left and 41 Ns at right of centre 0 to WP. 82 [86, 90, 94, 98] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 42 [45, 48, 54, 57] Ns at left and 41 Ns at right of centre 0 to WP. 83 [86, 89, 95, 98] Ns. Work as for back from * to *.

1ST AND 4TH SIZES

Dec 1 st at left edge.

3RD SIZE

Inc 1 st at left edge.

ALL SIZES

82 [86, 90, 94, 98] sts.

ALL MACHINES

Work as for right front from ** to ** noting alteration in number of rows worked and reversing shapings by reading right for left.

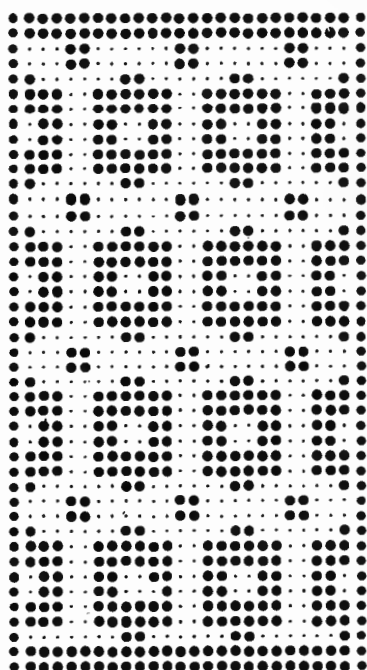
SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 39 [41, 41, 42, 42] Ns at left and right of centre 0 to WP. 78 [82, 82, 84, 84] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 39 [40, 40, 42, 42] Ns at left and 38 [40, 40, 41, 41] Ns at right of centre 0 to WP. 77 [80, 80, 83,





16

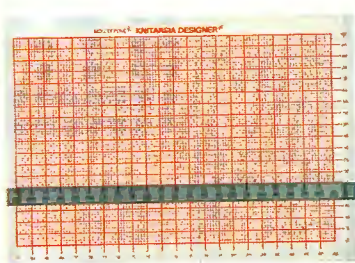
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LET'S KNIT LACE — PART 5

Thread lace has recently been added to some Brother knitting machines and this month Diane describes how to knit this fabric and use it for garments.

Diane Bennett

Thread lace (known as punch lace on Knitmaster machines) is quite different from the other types of lace which I have described in the previous articles in this series. There are no holes in the fabric, the lacy effect being created by knitting some areas with a fine thread.

Fig. 1 shows a punchcard from the Brother 260 chunky machine which can be used to knit thread lace. The setting is very similar to Fair Isle, but with one important difference which reduces floats. The areas on the card are knitted as follows: *Blank* – these are knitted with the main yarn and the fine yarn knitting together on the needles. *Punched* – these are knitted with the fine thread – the main yarn is left as a float behind these stitches.

Although there are floats of the main yarn, there are no floats of the fine thread because this is knitted with the main yarn. Fig. 2a is a close up of the reverse side of a thread lace fabric, showing that there are no floats of the fine thread. The fine strands would break very easily, ruining the fabric, if knitted with the Fair Isle setting. Fig. 2b shows the right side of the same fabric.

When knitting thread lace, choosing the correct type and colour for the yarns is very important. It is not essential to use sewing thread and another yarn – although the fabric is usually more effective if it is knitted with a finer thread and a thicker thread. Experiment with different combinations and you may be surprised by the variety of effects which can be achieved.

If using sewing thread as the finer yarn, select a good quality polyester thread to avoid it breaking while knitting. Small reels of sewing thread are very

expensive to use when knitting, so try to find a supplier of small cones or 'cops' of thread – sewing machine shops selling overlockers often sell these. Other yarns which can be used as the finer thread include Silky, Rania or other fine poodle yarns, industrial 2/30s acrylic and so on. When using the chunky machine, three and four ply can be used as the finer thread to knit with a chunky yarn. Remember that the thicker and finer threads are knitted together within the fabric, so the combined thickness must not be too great for the machine to knit.

The thicker yarn can be almost any smooth or textured yarn which is suitable for the machine. For standard gauge machines, don't just use three and four ply, but experiment with other yarns such as poodle, Hobby, chenille, mohair and so on. Fig. 3 shows a fabric knitted with Hobby and Silky, using Hobby as the main yarn and Silky as the finer thread. This gives a very subtle effect which is seen more clearly when the garment is worn. The pattern used for this sample was Stitchworld No. 395. For chunky machines, smooth yarns from double knit to chunky thickness can be used, together with a variety of textured chunky yarns such as mohair and chenille.

The colour of the two yarns should usually be matched carefully. If different colours are used, when they knit together the colour can be patchy and untidy. However, unusual effects can be achieved by using a shiny yarn for the finer thread. Using a fine lurex thread with a thicker yarn can produce a very attractive fabric. Use a good quality lurex thread, such as those sold by Bramwell, because some lurex threads

break very easily – with disastrous consequences for the fabric!

Before starting to knit a garment, try several different designs with the yarns to be used. Owners of Brother electronic machines have a variety of patterns in the Stitchworld book which are suitable for thread lace. The Brother chunky collection includes some very attractive thread lace patterns for chunky owners and it is also possible to use Knitmaster punch lace designs.

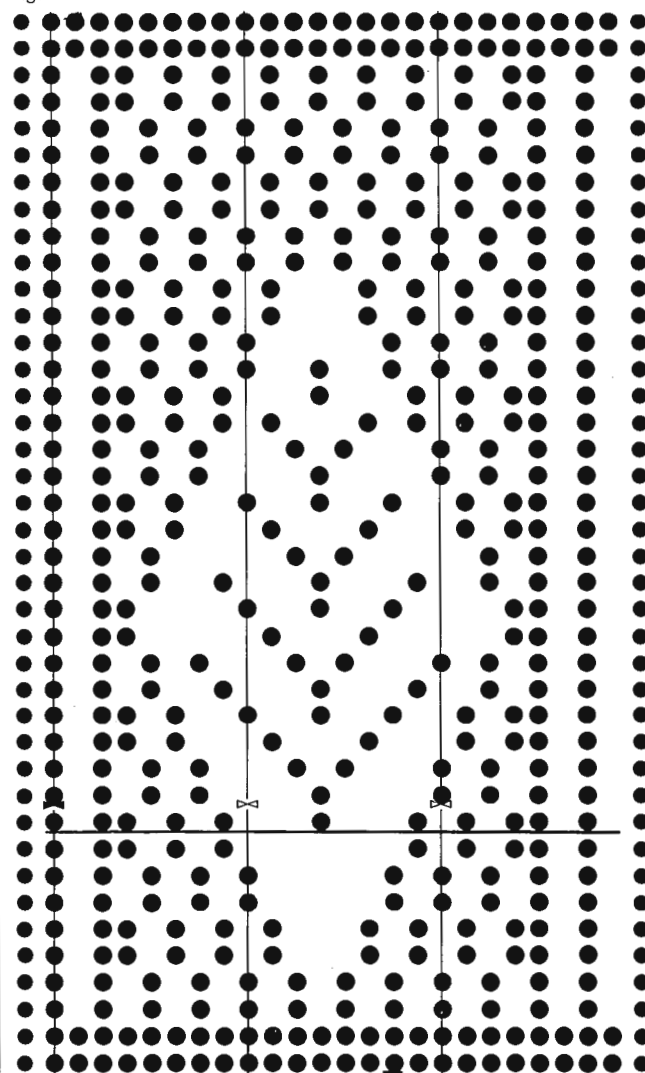
Some Fair Isle designs are also suitable for thread lace. However, many of these have large punched areas, where the thicker yarn is stranded across the back of the knitting forming long floats. If the finer thread knits alone for a large group of stitches, it can catch and break easily. Many thread lace designs, like the punchcard in Fig. 1 have a 1x1 background which reduces the floats by knitting the two yarns together.

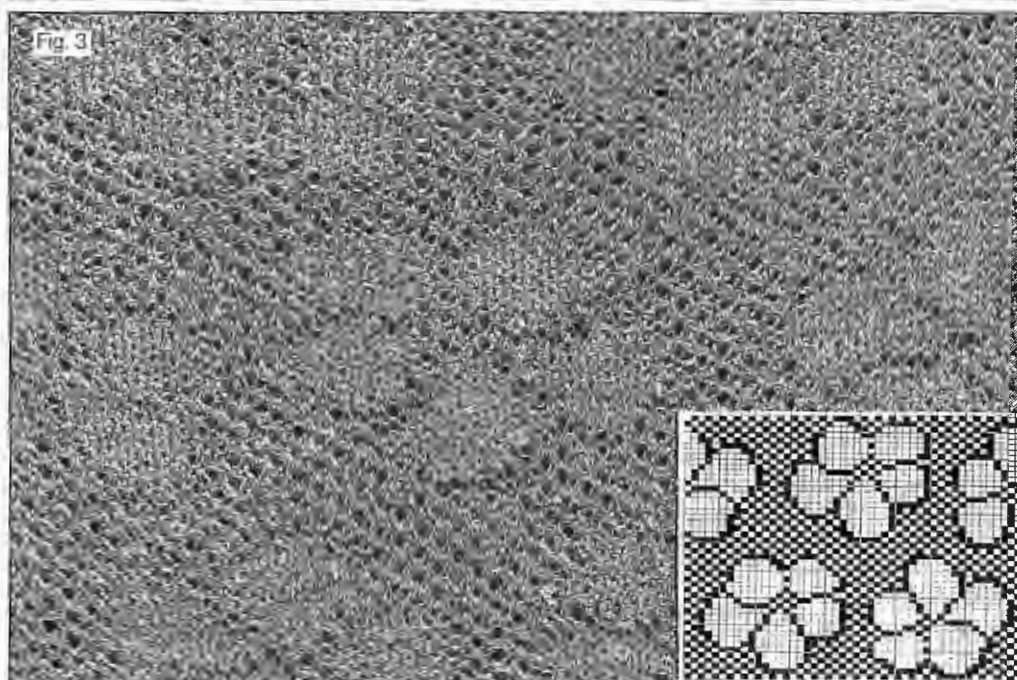
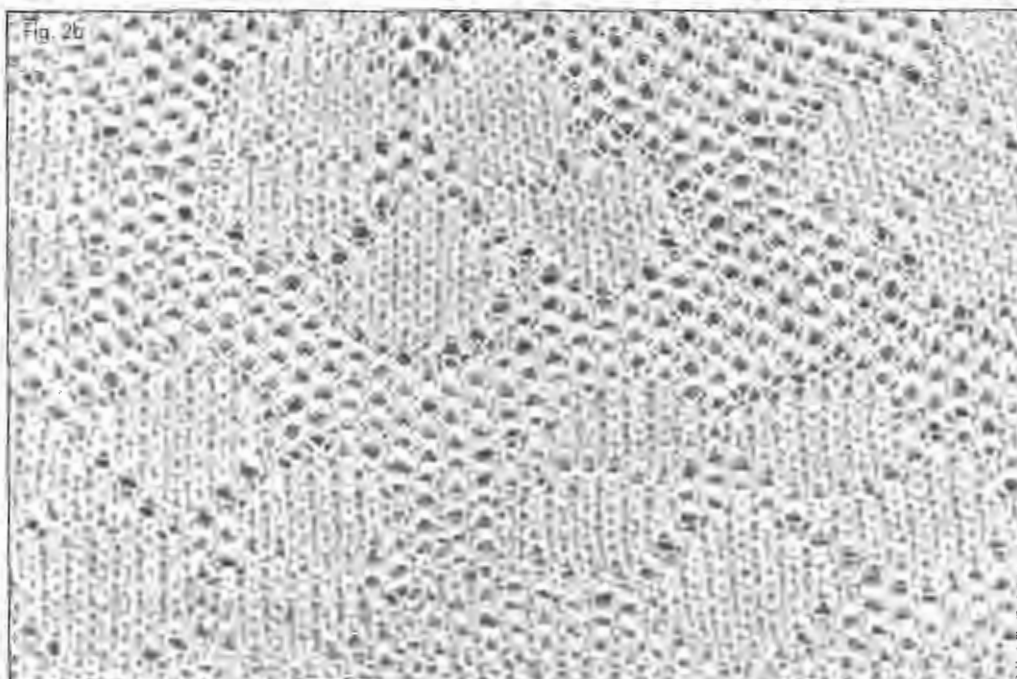
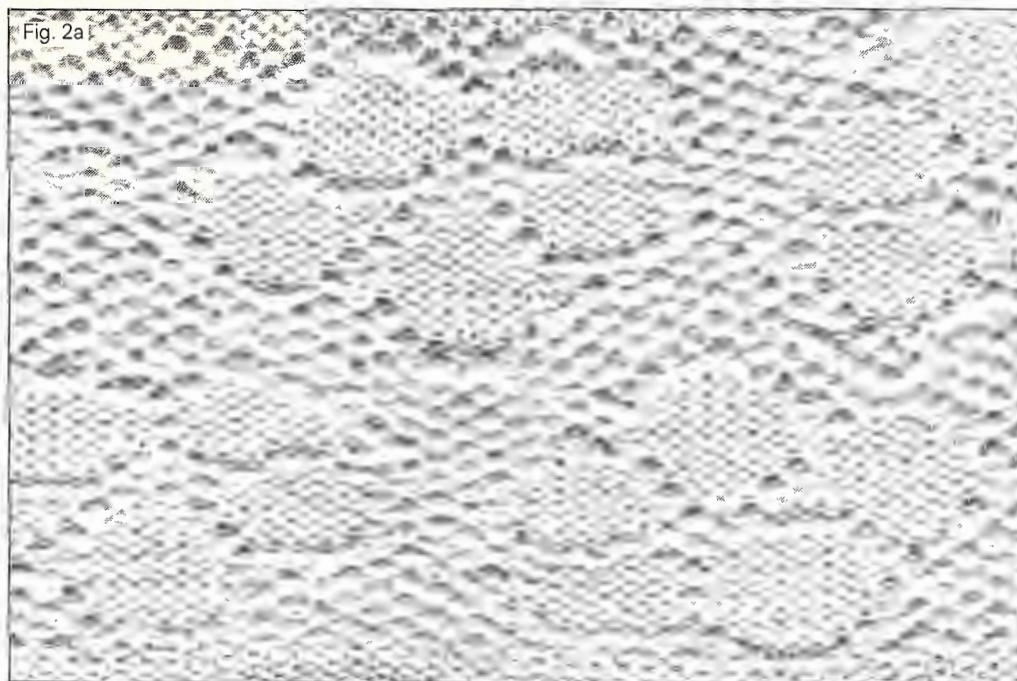
The two yarns should be threaded up in the usual way, with the main yarn on the right and the finer thread on the left of the tension assembly. The tension discs do not give a tight tension on thread and other fine yarns, which can give problems with looping and dropped stitches. A tighter tension can be achieved by wrapping the thread *twice* round the tension discs before threading the tension assembly in the usual way.

Select a tension which is suitable for the two yarns knitting together on the needles. The sample used for Fig. 3, for example, was knitted at tension five, although Hobby alone is usually knitted at about tension three. This is because both Hobby and Silky are knitted on the unselected needles. Even the addition of a sewing thread may require a tension increase of up to one whole number compared with the main yarn knitting alone.

To knit a sample, insert the

Fig. 1





punchcard or pattern number. Cast on with the main yarn and knit a few rows. Set the change knob to KC to select the needles on the next row and thread the finer yarn into feeder A with the main yarn. Knit one row, finishing with the needles selected ready to knit the pattern. Remove the finer yarn from feeder A and place it in feeder B, then knit the pattern. Knitting the two threads together in a row of stocking stitch before starting to knit the pattern anchors the thread, avoiding problems if the end is not sewn in and ensures that the fine thread is in the correct position when starting the pattern.

Thread lace is a very easy fabric to knit – with no separate lace carriage it is as quick as Fair Isle. However, a common problem is the dropping of end stitches, even if the fabric is well weighted. If the end needle is selected, it will knit with the fine thread on its own. A loose stitch knitted with a fine thread at the end of the knitting is very likely to drop. To avoid this, do not use the automatic end needle selection – owners of electronic machines should set them to KCII; for punchcard machines de-select the automatic end needle selection. This stops the end needle selecting on every row, but watch the needles because the end needles will still be selected according to the pattern and should be pushed back manually. Owners of electronic machines can also programme the design as a motif, excluding the two end needles.

When using holding position, for example for shoulder and neck shaping, the needles can be pushed into E position. When wrapping the yarn round the end needle, check that both threads are used for wrapping. If the automatic wrap is used, the last needle before those in E position must be knitted with the two yarns. Check that the end needle in working position opposite the carriage is in B position before knitting each row. If the needle has been selected to D position, push it back so that it will be knitted with the two yarns together.

When the garment is complete, take time with the making up. The fabric can be a little more difficult to join by hand than Fair Isle. If it is joined using a linker, use the thicker thread for the seams – it is not necessary to use both threads together.

Thread lace is a lovely fabric for summer garments. Using sewing thread and a fairly fine yarn together can produce a very lightweight fabric. For very hot climates, use cotton as the main yarn. Even chunky machines can produce some very light fabrics, ideal for the summer, using this setting.

This is the last article in my series about lace and I hope that it has encouraged you to try some of the different types of lace which you can knit.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 73 [85, 97] Ns at left and right of centre 0 to WP. 146 [170, 194] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. * Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 10 rows. K 2 rows C, 2 rows MC, 2 rows C and 10 rows MC. Transfer sts for st st *

MACHINES WITHOUT RIBBER

Push 73 [85, 97] Ns at left and right of centre 0 to WP. 146 [170, 194] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 37 rows. K 2 rows C, 2 rows MC, 2 rows C and 10 rows MC. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt with MC in feeder 1/A and C in feeder 2/B **. K 185 [201, 207] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 32

3 SWEATER WITH ANCHOR MOTIFS

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Twilley's Lyscordet.

2 [2, 3] x 250g cones in White (MC).

1 [1, 1] x 250g cone in Blue (C).

GARMENT WEIGHT

Finished garment in second size weighs 470g.

The fibre content of this yarn is 100% Mercerised Cotton. For further details about local or mail order stockists, please write to H. G. Twilley Ltd., Roman Mill, Stamford, Lincolnshire PE9 1BG.

YARN THICKNESS

This yarn is medium fine weight and knits as three ply.

MEASUREMENTS

To fit bust or chest 71-76 [82-92, 97-107] cm, 28-30 [32-36, 38-42] in.

Actual size 87 [102, 116] cm, 34 1/4 [40 1/4, 45 3/4] in.

Length to shoulder 57 [61.5, 63] cm, 22 1/4 [24 1/4, 24 3/4] in.

Sleeve seam 42.5 [44.5, 46] cm, 16 3/4 [17 1/2, 18 1/4] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

33 stitches and 37 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 6).

29 stitches and 46 rows to 10 cm, 4 in measured over stocking stitch on MT-1 (tension dial setting approximately 5).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit.

[36, 38] sts. Using nylon cord, K 57 [67, 78] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. 45 [55, 66] sts. K 2 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **. K 171 [187, 193] rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 16 [20, 22] sts. Using nylon cord, K 65 [75, 86] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next and

foll 3 alt rows. K 1 row. Dec 1 st at beg of next and every foll alt row until 45 [55, 66] sts rem. K 6 rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 76 [78, 82] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-1, cont in stripes of 6 rows MC and 2 rows C, K 2 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 150 [156, 162] sts. K 27 [27, 31] rows. RC shows 174 [182, 190] and work measures 37.5 [39.5, 41] cm, 14 3/4 [15 1/2, 16 1/4] in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 66 [68, 72] sts in 1x1 rib. K 3 tubular rows. Work as for back from * to *

MACHINES WITHOUT RIBBER

Push 65 [68, 71] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 10 rows. K 2 rows C, 2 rows MC, 2 rows C and 37 rows MC. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, replace 76 [78, 82] sts from lower edge of sleeve on to Ns gathering evenly. Using MT+4, K 1 row. Cast off.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 124 [132, 136] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 10 rows. K 2 rows C and 14 rows MC. Transfer sts for st st. K 1 row.

MACHINES WITHOUT RIBBER

Push 125 [131, 137] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 6 rows. Using MT-2, K 4 rows. Using C, K 3 rows. Using MC, K 4 rows. Using MT-1, K 6 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. K 1 row.

ALL MACHINES

With P side facing, pick up sts around neck edge and place on to Ns. Using MT+4, K 1 row. Cast off.

PRESSING

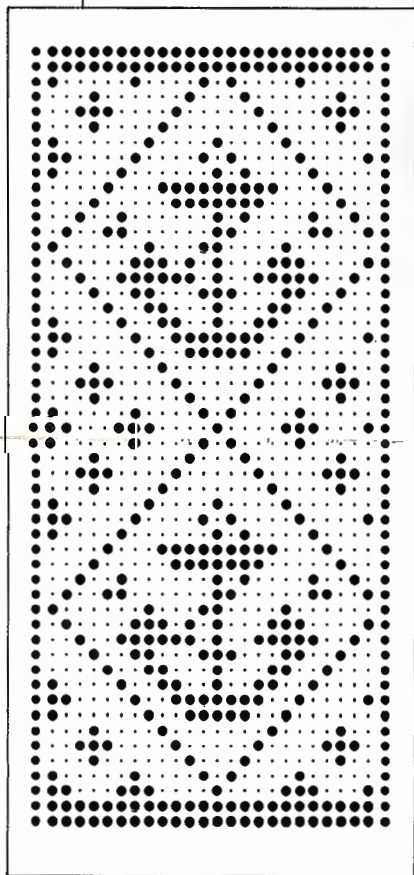
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.

MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.







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Swiftknitter	£7	Hague Linker Electric	£7
Horn Cabinet + Bench K 4	£7	Brother Electronic 940	£7
Brother 890	£7	Toyota 901	£7
Brother 891	£7	Toyota Ribbers	£7
Brother 710	£7	Toyota 858	£7
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Brother 836	£7	Toyota Electric Linker	£7
Brother KR850 Ribber (fits all standard machines)	£7	Motor Drive and Stand	£7
Brother Garter Carriage KG88 MKII	£7	Electric Wool Winder	£7
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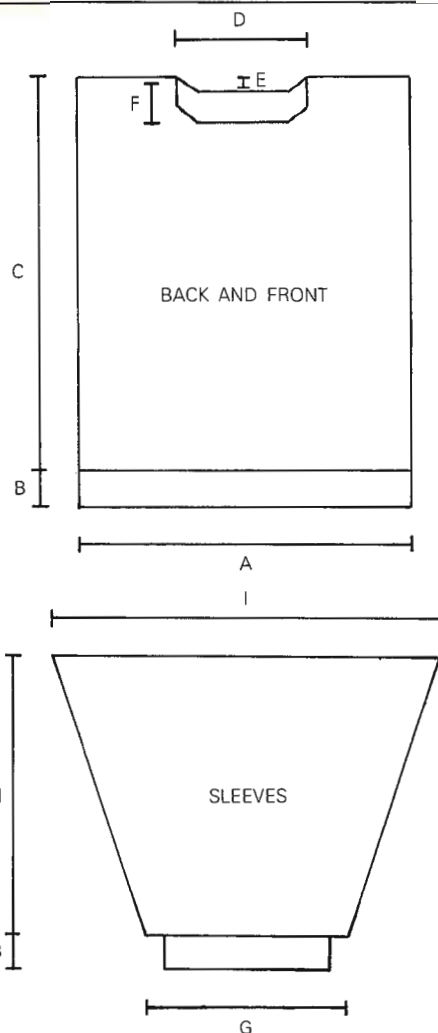
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A = 44 [51.5, 58.5] cm
B = 5 cm
C = 52 [56.5, 58] cm
D = 17 [18, 18.5] cm
E = 2 cm
F = 6 cm
G = 26 [27, 28] cm
H = 37.5 [39.5, 41] cm
I = 51.5 [53.5, 55.5] cm

SURELY IT'S NEVER LIKE THIS?

Open up the window, Dad
This thing is going out.
If I could find a hammer,
I'd give it such a clout!
It's dropped off all the stitches,
The needles are quite bare,
And what about young Johnnie?
He's got nothing warm to wear!
Open up the dustbin, Dad -
This yarn must go as well.
And as for all the magazines,
Well, they can go to H...L!
But hang on half a minute, Dad
This one has got a hint
How to knit some jumpers
And maybe make a mint.
Open up your pocket, Dad
I really need a cheque.
I must go and buy a ribber
So things fit around the neck.
I've opened up my cheque
book, Mum -
As I've often done before.
So you've got your precious ribber

And I want to know the score.
Where is all the money, Mum?
Do you take me for a sap?
If you just can't knit those jumpers
Will you kindly shut your trap!
Don't yearn for those
attachments, Mum,
Your longings are quite chronic.
One thing for sure we can't afford
To buy an electronic!

JOFRA

OVERHEARD AT A KNITTING CLUB

First knitter: "Are you going in for
that competition? Surely you
don't want to cut the magazine?"
Second knitter: "Oh, I don't have
to cut it; I can send it in on a
punchcard!"

DEAR ANNE...

Don't keep your ideas, suggestions, experiences, criticism or praise to yourself. Share your thoughts with other readers by writing to Anne at Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL16 1RR. We pay £5 for every letter published plus a year's subscription to the magazine for our Star Letter.

★ STAR LETTER

Dear Anne

Thank you for printing my letter in MKM in May '89. I'm sending you a photograph taken on holiday at the Cabana Beach Hotel, Umhlanga Rocks, Natal, South Africa. We were all having a good laugh about the volume of our luggage and the knitting machine in particular. My caption would be 'well, doesn't everyone take their knitting machine on holiday?'.

At least I didn't get withdrawal symptoms!

Yours sincerely
Diane Osborn
Horndean, Hampshire

For sheer dedication to the cause, yours has to be our Star Letter of the month, Diane. A cheque for £5 and a year's subscription to Machine Knitting Monthly is on its way.



Dear Anne

As a mother with two small children, I often have to drop everything to stop a fight, catch someone falling off a chair or trying to eat some small object fished from the deepest regions of the settee! I must recommend to any other readers, in a similar position, the benefit of backstitching through the open loops of a neckband with the waste yarn still attached. I find that if I use a large, blunt-ended tapestry needle, I can quickly obtain an excellent result.

I knit the neck band separately then hang the jumper on the machine (right side facing). I then knit four rows at main tension and knit off on to waste yarn.

No pins are needed to hold the neckband in position, just your fingers! So, when you have to jump up to sort out a domestic problem, no pins are lost, no sharp needles are thrown around and, of course, no stitches can unravel!

Yours sincerely
Mrs K Chilver
Great Bentley, Essex

Dear Anne

I wrote to you some time ago for patterns for raglan sleeved twinsets and cotton vests. I thought you might like to know about a Toyota Book 1 which I found at my local shop. It contains jumpers and cardigans with long and short sleeves and round, 'V' and polo necklines. At £2.77, I think it is well worth the money. I haven't yet caught up with a vest pattern for my husband, but I'm still looking!

Thank you for an interesting magazine.

Yours sincerely
Mrs H C Watts
Hayes, Middlesex

Thank you for the information you've been kind enough to send, Mrs Watts. I've good news on the 'vest' front. Helen Harris from Southsea, Hampshire has sent

me a copy of an old pattern for underwear for men. There are 'long johns', short pants and a short sleeved vest. It might just be what you're looking for so I'll pop a copy in the post for you. If any other reader would like one, too, just send me a s.a.e. and I'll pass on a copy.

Dear Anne

I'm prompted to write after reading the letter from Rosemary Chilton in your December issue.

I was a children's teacher before I retired and the best teacher I knew was an uncertified teacher (they were allowed then). I have also known heads and teachers with strings of impressive qualifications who were useless in front of a class. I think the best judges as to whether or not you're good at teaching are the students themselves. It takes them only a short time to realise whether you're good or bad!

In the same issue, there was an article on whether or not to buy electronic. I was frustrated by the limitations of my punchcard model and bought an electronic.

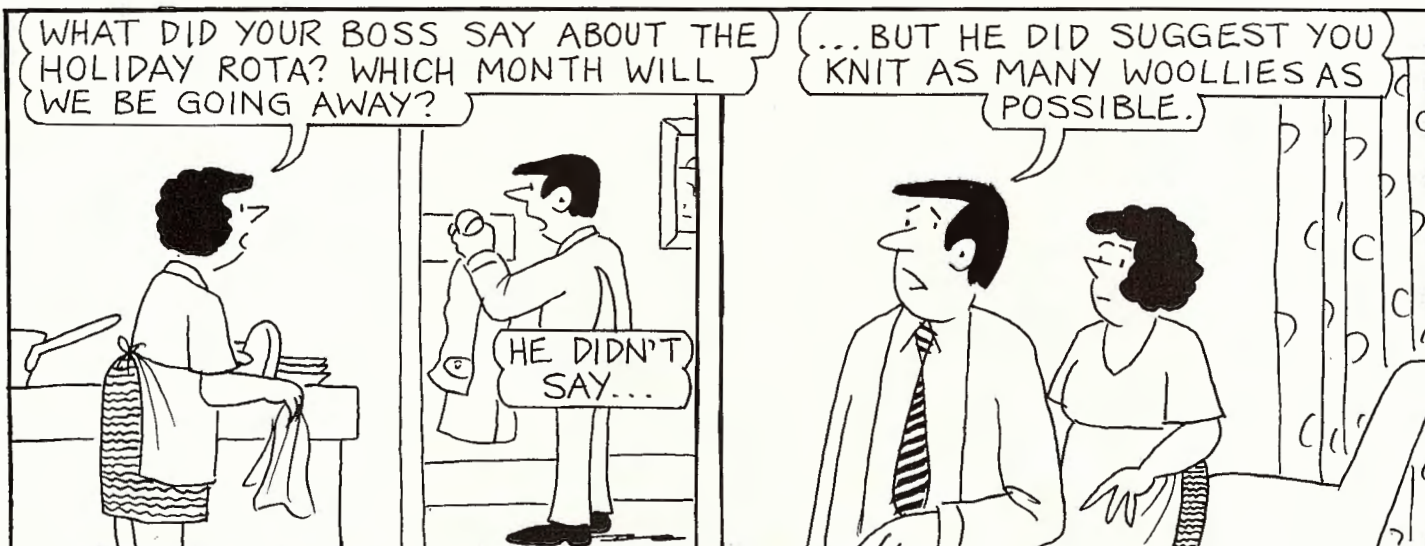
I started a suit in a lace pattern with a five stitch transfer from left to right on the central needle. I had rampant wrong needle selection. I complained and the engineer came and changed the computer. It made no difference! I complained again and the engineer returned and took my machine away for repair. It came back badly damaged. I complained and the manufacturer exchanged the machine. The replacement did six patterns and then produced rampant wrong needle selection. The manufacturers asked for the machine to be returned and whilst it was away, I asked the Electricity Board to check my supply. They did and said it was well within allowed limits. The engineer, when asked, suggested that a line filter might help.

I bought a line filter, the

65 ▶

The Woolleys

by Doug Baker



4



4 SWEATER WITH LACY COLLAR

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic machines.

MATERIALS

Yeoman's Panama.
1 [1, 1] x 500g cone in Pink (MY).

GARMENT WEIGHT

Finished garment in second size weighs 415g.

The fibre content of this yarn is 50% Cotton, 50% Acrylic. For further details about local or mail order stockists, please write to Yeoman Yarns, 31 High Street, Kibworth, Leicester LE8 0HS.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 87 [92, 97] cm, 34 [36, 38] in.
Actual size 94 [100, 104] cm, 37 [39½, 41] in.
Length to shoulder 59 [59, 62.5] cm, 23¼ [23¼, 24¾] in.
Sleeve seam 46.5 [46.5, 48.5] cm, 18¼ [18¼, 19¼] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

100 stitches to 36.8 cm and 100 rows to 23.3 cm measured over stocking stitch after steaming and pressing (stitch size setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

Handle up. Orange strippers. Set up 130 [138, 144] Ns on each bed in WP. Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 2/2. Using MY, K 1 row. Set lock on CX/CX and stitch size to 2¾/2¾, K 3 rows. Set RC at 000. Set lock on N/N and stitch size to 3¾/3¾, K 40 rows. Transfer all sts to front bed. Push empty Ns to NWP. Handle down. Black strippers. Set RC at 000. Set lock on GX/N and stitch size to 6. K 108 [108, 116] rows. Work measures 33 [33, 35] cm, 13 [13, 13¾] in. Place marker at each end.

SHAPE ARMHOLES

Dec 1 st at each end of next 6 rows, then on every foll alt row until 100 [108, 114] sts rem *. K 88 [88, 96] rows. RC shows 220 [220, 236] and work measures 59 [59, 62.5] cm, 23¼ [23¼, 24¾] in. Place a marker on 26th N at each side of centre. Cast off loosely.

FRONT

Work as for back to *. K 16 [16, 20] rows. 72 [72, 76] rows less have been worked to shoulder than on back.

SHAPE NECK

Put a pusher into WP under 50 [54, 57] Ns at right. Set lock on BX. Cont on these sts for first side. Dec 1 st at neck edge on every foll alt row until 43 [47, 50] sts rem, then on every foll 3rd row until 24 [28, 31] sts rem. K 1 [1, 5] rows. Cast off. Set lock on N. Finish to correspond with first side, reversing shapings.

SLEEVES

Handle up. Orange strippers. Set up 78 [78, 82] Ns on each bed in WP. Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 2/2. Using MY, K 1 row. Set lock on CX/CX and stitch size to 2¾/2¾, K 3 rows. Set RC at 000. Set lock on N/N and stitch size to 3¾/3¾,

K 30 rows. Transfer all sts to front bed. Push empty Ns to NWP. Handle down. Black strippers. Set RC at 000. Set lock on GX/N and stitch size to 6. Shape sides by inc 1 st at each end of every foll 5th row until there are 142 [142, 150] sts. K 14 [14, 12] rows. RC shows 174 [174, 182] and work measures 46.5 [46.5, 48.5] cm, 18¼ [18¼, 19¼] in. Place marker at each end.

SHAPE TOP

Dec 1 st at each end of next 6 rows, then on every foll alt row until 112 [112, 120] sts rem. Cast off.

COLLAR

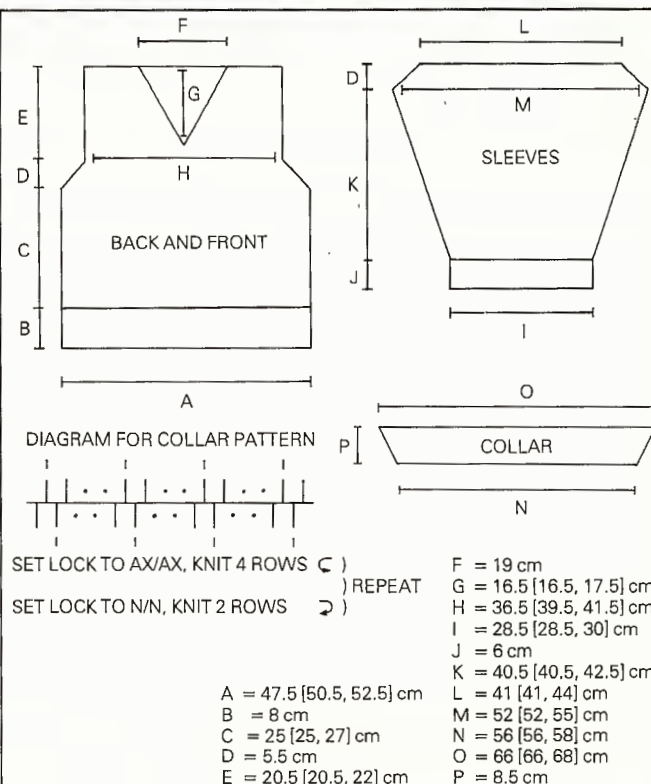
Handle down. Orange strippers. Set up 142 [142, 150] Ns on each bed in WP. Arrange Ns and pushers as diagram. 36 [36, 38] pairs of Ns on each bed in WP. Set lock on N/N and stitch size to 4/4. Using MY, K 1 row. Set lock on CX/CX, K 2 rows. Set lock on N/N and stitch size to 5/5, K 1 row. Set RC at 000. * Set lock on AX/AX, K 4 rows. ⚡ Rack 1 turn to left. Set lock on N/N, K 2 rows. ⚡ Rack 1 turn to right. Rep from * 7 more times. RC shows 48. Set lock on N/N, K 1 row. Rack 1 turn to right. Transfer sts from back bed to empty Ns on front bed. Black strippers. Set lock on GX/N and stitch size to 7. K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press lightly using a steam iron, pressing collar into shape.

MAKING UP

Join shoulder seams. Set in sleeves. Join side and sleeve seams. Place right side of collar to wrong side of neck with ends at centre front and join seams. Turn collar to right side.



DUOMATIC UPDATE

RACKED WITHOUT PAIN

The mention of racking is often greeted with about as much enthusiasm as must have been shown when racking was used by the Inquisitors of the Spanish Inquisition. I must admit that in the distant past I was less than keen to use the handle for anything more than casting on. However, once I tried racking I was hooked and now I will gladly turn the handle to get the stitch pattern I require.

Hazel Duignan

If you have never tried a racked pattern try this month's sweater for the Duomatic. It is a very quick to knit stocking stitch garment with a racked collar. Once you have managed the collar then you will probably have more confidence to try a whole new garment.

There are a few general rules. Firstly, do check the position of the bed before you cast on for your garment. This is easy to do by checking the racking indicator at the left of the bed. There are two ▼ marks on the back bed, when the left one of these marks is opposite the ▲ mark on the front bed the right back bed mark will be opposite the centre 0 on the numbered scale. This is the normal position of the beds and, from this position, the back bed can be racked either three places to the left or three places to the right. So you have six racking places. To help you remember where you are up to in the pattern there is a metal pointer just above the handle and this points to an arrow which indicates in which direction your last move was made.

Almost any stitch pattern which has stitches in work on both beds can be racked. The patterns using EX, AX or FX are the easiest to rack as the loops on the needles make for looser stitches. Tighter stitches, especially in a non-stretchy yarn, will make racking very difficult and if the yarn snaps then all your work will be wasted. Even if the yarn does not break you may well end up with bent or broken needles and the knitting will not be satisfactory.

Racking is easiest when you have a little peace and quiet with no interruptions but, as this is not easy to come by, only stop on a

non-racking row if possible. When you get used to your pattern you will be able to tell where you are by checking the metal indicator and looking at the work between the beds, but at first this can be difficult.

One of the uses of racking is to stabilise a fabric and for this reason it is often used with EX and FX patterns as these can sometimes be rather unstable.

On some racking patterns you will need to think carefully about the row ends as, if you are racking stitches on one bed out beyond the stitches on the other bed, you will have a problem with floating stitches which will have to be decreased and increased as they swing out past the back bed stitches. The method of dealing with this will be shown in the samples.

Sometimes racking is used to move groups of needles on the front bed after the stitches have been transferred to the back bed. It would be possible to punch a card for some of these patterns instead of racking, but often it is not worth punching a card for one garment. Also, knitting patterns without a deco and card does help you understand how the machine works if you are a fairly new knitter.

SAMPLE 1

This is one of the patterns where groups of empty needles are moved along the bed. I used two ends of 2/30s high bulk Acrylic and knitted as follows:— Handle up. Set up over 31 needles for 1x1 rib. Orange strippers. Cast on and knit about 12 rows at 3/3. Lock on the right. Transfer all stitches to the back bed. Rack bed completely to the left as far as it will go.

Change to black strippers.

Handle down. Stitch size 5/3¾. Arrange needles as diagram 1.

* Set lock at N/N, knit two rows. Set lock at N/AX, knit eight rows. Set lock at N/N, knit two rows.

Transfer all stitches to back bed (leave empty needles in working position) * Rack five complete turns to the right. Repeat from * to *. Rack five complete turns to the left. This is one complete pattern sequence. The use of a transfer lock speeds this pattern up considerably.

SAMPLE 2

This is a similar pattern to the previous one but is knitted with the AX setting. Handle up, orange strippers. Arrange 31 needles for 1x1 rib and cast on. Knit about twelve rows of rib. Lock on the right. Transfer all stitches to the back bed. Rack completely to left. Handle down. Black strippers. Stitch size 5/3¾. Arrange needles and pushers as diagram 2. * Set lock at N/N, knit two rows. Set lock at N/AX, knit six rows. Set lock at N/N, knit two rows. Transfer all stitches to the back bed (empty needles in working position) *. Rack five complete turns to the right. Repeat from * to *. Rack five complete turns to the left. This is one complete pattern sequence.

In the little stitch pattern book for the Duomatic machine there are several patterns marked U70/80 which use racking. Some of them are lacy patterns as there is no reason why you should not transfer by hand if you do not have a transfer lock. Here are two easy ones to try for those of you who do not have the stitch pattern book (essential for serious knitters).

SAMPLE 3

Handle up, orange strippers. Beds in normal position. Set up over 17 needles for 1x1 rib. Cast on and knit about twelve rows rib.

DIAGRAM 1

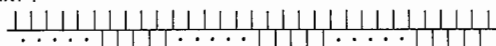


DIAGRAM 2

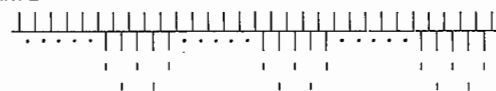
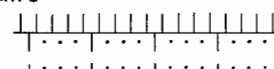
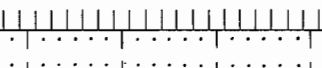


DIAGRAM 3



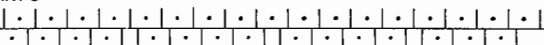
PUSHERS IN WORKING POSITION

DIAGRAM 4



PUSHERS IN WORKING POSITION

DIAGRAM 5



Transfer all stitches to back bed. Arrange needles and pushers as in diagram 3. Stitch size 5½/3½. Handle down. Black strippers. Set lock to N/AX→, knit four rows. Transfer all stitches to back bed. Rack two complete turns to the left. With lock still on N/AX→, knit four rows. Transfer all stitches to back bed. Rack two complete turns to the right. This is one pattern sequence.

SAMPLE 4

Set up over 21 needles and knit rib as before. Transfer all stitches to back bed. Handle down. Black strippers. Bed racked completely to right. Arrange needles and pushers as in diagram 4. Stitch size 5½/3½. * Set lock to N/AX→, knit four rows. Transfer all stitches to the back bed. Rack one turn to left *. Repeat from * to * four more times. ** With lock still on N/AX→, knit four rows. Transfer all stitches to the back bed. Rack one turn to the right **. Repeat from ** to ** four more times.

Note: As the front bed needles swing out beyond the back bed stitches, put needle to rest and put pusher in blocking rail. Return them to work as you rack back to keep the pattern correct.

Now that you have had a try at racking empty needles along the bed, it is time to rack stitches. The next sample is knitted using half Fisherman's Rib and is a very useful pattern for stabilising the fabric. There are many patterns for similar fabrics, in fact almost every manufacturer includes one in their ribber instruction book.

SAMPLE 5

Use a four ply yarn for this. With beds in normal position, set up over about 36 needles and knit a few rows of 1x1 rib. Arrange needles as in diagram 5. Handle down. Orange strippers. Set lock to N/EX. Stitch size 4/4. Set RC at 000. * Knit two rows, rack one turn to left. Knit two rows, rack one turn to right *. Knit from * to * nine more times (RC shows 20). ** Knit two rows, rack to right. Knit two rows, rack to left **. Knit from ** to ** nine more times (RC shows 40).

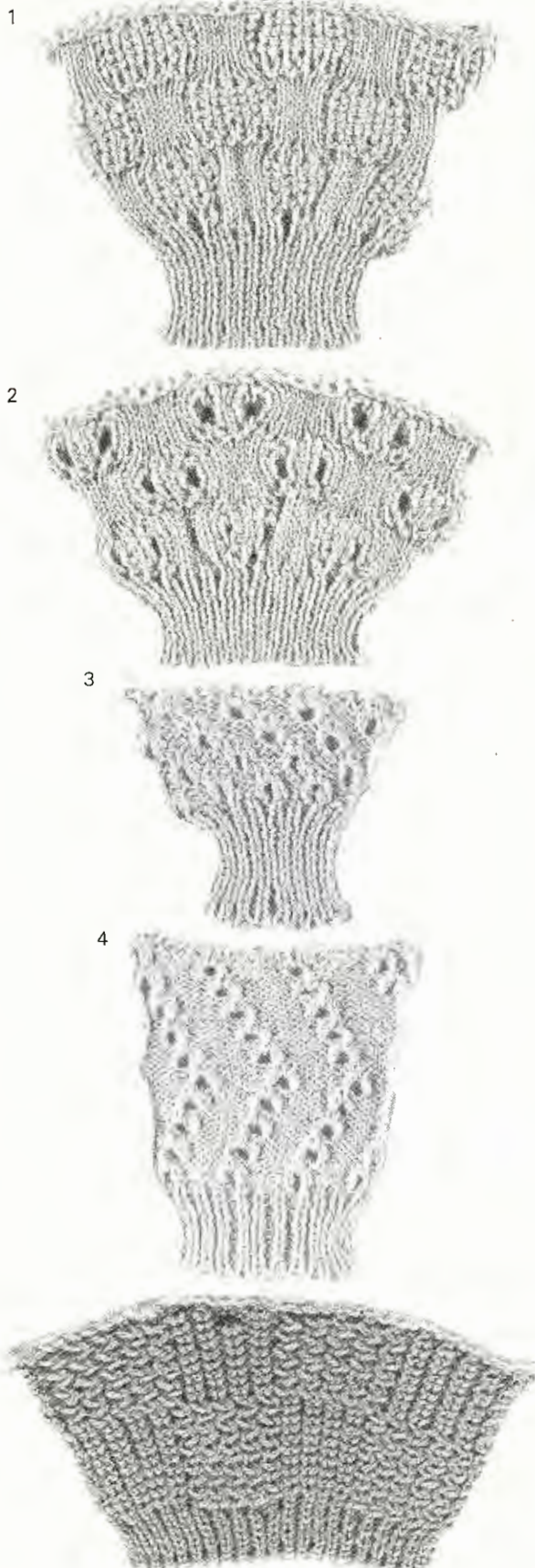
These 40 rows form one complete pattern sequence.

Do try all these samples for yourself. Just one word of warning. It is essential that you complete the turn of the racking handle before you start to move the lock. If you are turning the handle as you knit with the lock the needles will jam, probably break and your knitting will be spoiled.

In this article I have given full written instructions for each sample. When you meet a racking pattern written for the Duomatic the direction of the racking will be written as follows: ζ means rack one turn to the left. ζ means rack one full turn to the right.

Next month more racking patterns to try. Meanwhile just keep turning the handle.

Happy racking.



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DUOMATIC UPDATE

INTARSIA ON THE DUOMATICS — II

Last month Dorothy began her article on picture knitting with step-by-step instructions on how to apply this technique to the Duomatic machines. Now she continues with equally detailed advice on how to select and prepare your intarsia design and position it on the garment.

Dorothy Gill

Those of you who worked through the intarsia techniques as set out in my previous article and who then went on to draw a simple shape and knit it, will have found for themselves one of the

main snags after drawing a pattern. If a chart is drawn on squared paper and the knitting is worked from that, the result will be a rather squashed version of the design (sample A), but if it

was drawn on a specially prepared grid the shape will turn out to be correct and this is because a stitch is not square and its shape has to be allowed for. That is why the grids are of rectangular form (sample B). Thus it is far better to use the printed grids mentioned earlier than to use squared paper. With one important exception, which is, if you are using a charting device such as the Passap Forma or those belonging to other machines. Before you start a garment there are several points of preparation which will ensure a good result.

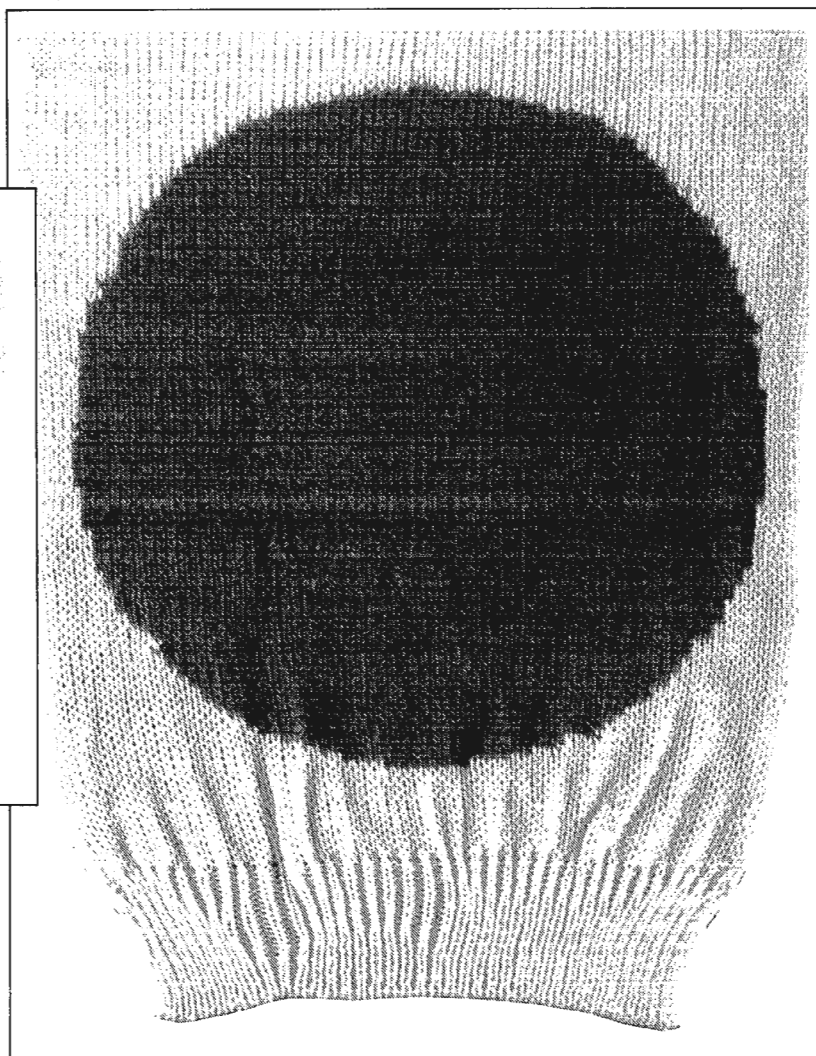
First the yarn. In most cases it is essential that you use different colours from the same manufacturer and the same quality so that the thicknesses of the various patches will be identical. Make a swatch of forty stitches and twenty rows of each of the colours you are going to

use in turn, cast off, block and press, then measure. Wash the swatch badly, hang it up wet and allow to dry, then measure again. This will tell you which, if any, of the colours are liable to run, whether it stands up to bad washing (you can't always trust your customers to do it as well as you do yourself) and also what degree of shape change to allow for.

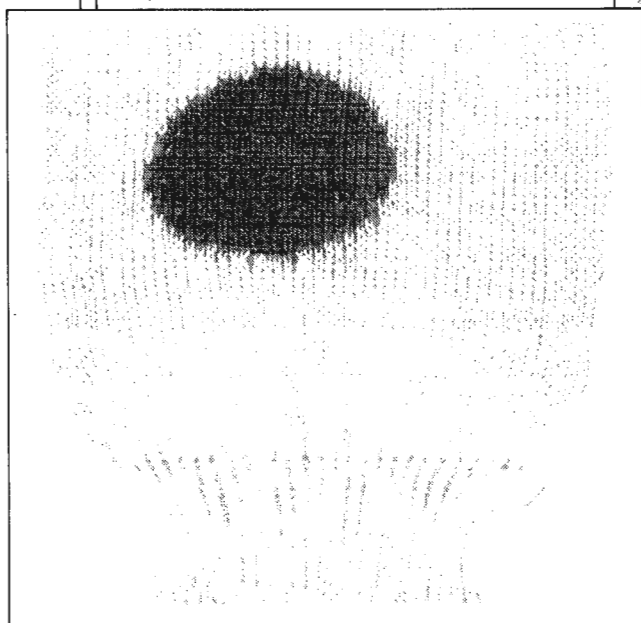
Next, knit your test square, in one of the colours at a stitch size which gives you the dimensions stated in the pattern if using a grid, but at a stitch size which pleases you if using the Forma. Make a note of the readings.

Choose your garment instructions. These may be from the Passap little pink basic book of stocking stitch garments, or from any set of instructions in the model books which give you the garment shape you want, or from self-drawn or standard shapes on

Sample B



Sample A



the Forma charts.

Knit the back using the standard lock if your garter carriage sample is identical in texture.

You are going to use the back of the garment as an extra large sample and need to have quite a number of balance marks to help you later on. I suggest one on needles 51 left and 51 right every fifty rows (making balance marks was dealt with some months ago). Block the back and press it if necessary. Leave it pinned to your blocking board.

Using the balance marks and the lines on your grid, draw or trace your desired design on the grid paper, noting the number of rows you are going to knit before you start your intarsia, its position relative to the centre and edges of the knitting on the blocking board and the amount of plain work you want after you have finished the motif. Take care to ensure that the curve of the neckline is not going to cut into the pattern.

If you are using the Forma it is easier because you draw the design on the chart you are using just where you want it. The setting for the row scale and the stitch scale will act as a grid.

If you are not confident about your drawing abilities, use one of the designs already published by Thelma Dawson and others in MKM as a guide, tracing it direct or enlarging to fit your own preferences, on whichever chart you are going to use, again using the balance marks to help with positioning.

Then start to knit the front of the garment, using of course, the same stitch size on the intarsia carriage as you used for the back.

When you come to the spot you decided on for the start of the intarsia follow the same techniques as you practised last time. You will need a separate cone or ball for each major area of colour but smaller ones, or narrow stripes, can be worked with wound-off lengths. I use 'H' shaped pieces of cardboard, similar to those we got years ago when we bought sock-darning wool. I wind my wools round each one and anchor the working end of each in a slit in the card, leaving a suitable free length for the number of stitches to be worked between the 'H' and the needles.

Very narrow patches, for example vertical stripes, are best omitted at first, their position marked by re-knitting a guide stitch as a knit stitch every five or so rows, then either Swiss darn the stripes or crochet on the surface, after the knitting is finished.

When using the Forma, feed

the drawing in as usual and knit to the point at which you want to start. There is as yet no method of making the intarsia lock work the lever, so you have to do it by hand.

So, with the lever in the working position, knit the first row in the colours required and turn the row scale knob with your fingers, the number of clicks being in accordance with whether you have chosen the lower, the middle or the upper set of guide marks on the knob. Your chart will move in accordance with the scale you have chosen and the next selection of needle positions will be visible along the stitch scale (one with zero at the centre if possible). Continue.

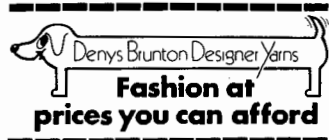
Now, how do you decide which colour a stitch must be? The rule of thumb is that you knit it in the colour which occupies two thirds of the square (or space between two strokes on the ruler) but in some situations it is not clear, so make an arbitrary choice. When using a printed pattern the compiler has already decided for you.

When using a grid you move the guide strip up the chart a row at a time, each time you complete one row of knitting.

The most complicated piece of intarsia I ever did was a bust of a Yeoman Warder when my youngest son worked for 'Beefeater'. I stuck a large poster, suitably shaved down, on the back of my Jones+Brother Knitleader and worked all the main colours in the way I have just shown you, marking the main positions of the breast embroidery with stitches changed from purl to knit with my latch tool. (There was no Duomatic intarsia carriage in those days.)

When finished I lightly embroidered the various emblems and medals in fine wool, worked the vertical stripes, added bunches of off-white bouclé wool for his eyebrows and moustache, little twists of red, blue or white wool for the roses on his hat and suitable sequins for his eyes.

It took just one long afternoon and got me top marks in the popularity stakes. The only error, which I expected of course, was that the picture was reversed. Why?



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PART EXCHANGE



BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 55 [61, 67, 73] Ns at left and right of centre 0 to WP. 110 [122, 134, 146] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-7/MT-7, K 17 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 55 [61, 67, 73] Ns at left and right of centre 0 to WP. 110 [122, 134, 146] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and MC, K 35 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt **. K 128 [144, 160, 176] rows. RC shows 129 [145, 161, 177] and work measures 39 [43.5, 48, 52.5] cm, 15½ [17¼, 19, 20¾] in.

SHAPE SHOULDERS

Cast off 31 [35, 41, 46] sts at beg of next 2 rows. Cast off rem 48 [52, 52, 54] sts.

LEFT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 31 [37, 43, 49] Ns at left and 25 Ns at right of centre 0 to WP. 56 [62, 68, 74] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 31 [37, 43, 49] Ns at left and 25 Ns at right of centre 0 to WP. 56 [62, 68, 74] Ns. Work as for

5 CHILD'S JIGSAW CARDIGAN

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

King Cole Anti-Tickle 4-ply Wool.
2 [2, 2, 2] x 100g balls in Royal (MC)
1 [1, 1, 1] x 100g ball in Gold (A)
1 [1, 1, 1] x 100g ball in Scarlet (B)
1 [1, 1, 1] x 100g ball in Emerald (C)
7 [8, 8, 9] buttons

GARMENT WEIGHT

Finished garment in third size weighs 330g.

The fibre content of this yarn is 100% Wool. For further details about local or mail order stockists, please write to King Cole Ltd., Marnie Mills, Old Souls Way, Bingley BD16 2AX.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest 56 [61, 66-71, 76] cm, 22 [24, 28-28, 30] in.
Actual size 67 [75, 82, 90] cm, 26½ [29½, 32¼, 35½] in.
Length to shoulder 39 [43.5, 48, 52.5] cm, 15½ [17¼, 19, 20¾] in.
Sleeve seam 26 [30, 34.5, 37] cm, 10¼ [11¾, 13½, 14½] in.

Instructions are written for the smallest size; larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

FAIR ISLE PATTERN

K 8 rows MC/A, 8 rows C/A, 8 rows C/B and 8 rows MC/B. These 32 rows form pattern.

back from * to *.

ALL MACHINES

** Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt. K 104 [120, 136, 152] rows. 24 rows less have been worked to shoulder than on back. K 1 row extra for right front.

SHAPE NECK

Cast off 8 [10, 10, 11] sts at beg of next row, K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 31 [35, 41, 46] sts rem. K 7 rows. K 1 row less for right front. Cast off **.

RIGHT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 25 Ns at left and 31 [37, 43, 49] Ns at right of centre 0 to WP. 56 [62, 68, 74] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 25 Ns at left and 31 [37, 43, 49] Ns at right of centre 0 to WP. 56 [62, 68, 74] Ns. Work as for back from * to *.

ALL MACHINES

Work as for left front from ** to ** reversing shapings by noting alteration in number of rows worked.

SLEEVES

Push 34 [35, 36, 37] Ns at left and right of centre 0 to WP. 68 [70, 72, 74] Ns. Using MT and WY, cast on

and K a few rows ending with carriage at left. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt. K 2 rows. Shape sides by inc 1 st at each end of next and every foll 7th row until there are 90 [96, 102, 108] sts. K 7 [9, 11, 5] rows. RC shows 81 [97, 113, 121] and work measures 22.5 [26.5, 31, 33.5] cm, 9 [10½, 12¼, 13¼] in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 56 [58, 60, 62] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-7/MT-7, K 17 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 56 [59, 59, 62] Ns to WP.

Work as for back from * to *.

ALL MACHINES

With P side facing, replace 68 [70, 72, 74] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT+2, K 1 row. Cast off.

NECKBAND

Join shoulder seams.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 124 [136, 136, 142] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-7/MT-7, K 25 rows. Transfer sts for st st. K 1 row.

MACHINES WITHOUT RIBBER

Push 125 [137, 137, 143] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MC, K 6 rows. Using MT-2, K 13 rows. Using MT-1, K 6 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. K 1 row. Dec 1 st. 124 [136, 136, 142] sts.

ALL MACHINES

With P side facing, pick up 37 [41, 41, 43] sts up left front neck, 50 [54, 54, 56] sts across back neck and 37 [41, 41, 43] sts down right front neck and place on to Ns. Using MT+2, K 1 row. Cast off.

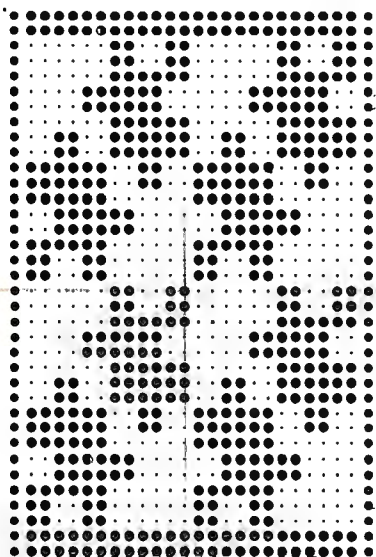
MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.

BUTTONHOLE BAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 96 [112, 124, 136] sts in 1x1 rib. K 3 tubular rows. Carriage is at right.





HELP LINE

Our problem page – not, we hope, an agony column but the place where you can ask the help of other readers who may have the answer to your problem. Please write in if you can help with this month's requests or let us have your own for a future issue. We shall pass the answers on.

◀30 Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-7/ MT-7, K 5 rows. Counting from right edge, make buttonholes by transferring 3rd [4th, 3rd, 4th] and every foll 15th [15th, 17th, 16th] st on to adjacent N. Leave empty Ns in WP. 7 [8, 8, 9] buttonholes. K 6 rows. Transfer sts for st st. **MACHINES WITHOUT RIBBER** Push 96 [112, 124, 136] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MC, K 6 rows. Counting from right edge, make buttonholes by transferring 3rd [4th, 3rd, 4th] and every foll 15th [15th, 17th, 16th] st on to adjacent N. Leave empty Ns in WP. 7 [8, 8, 9] buttonholes. K 11 rows. Make buttonholes over same sts as before. K 6 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. **ALL MACHINES *** With P side facing, pick up 96 [112, 124, 136] sts along right front edge for girl or left front

edge for boy and place on to Ns. Using MT+2, K 1 row. Cast off.

BUTTON BAND

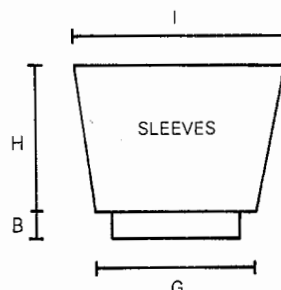
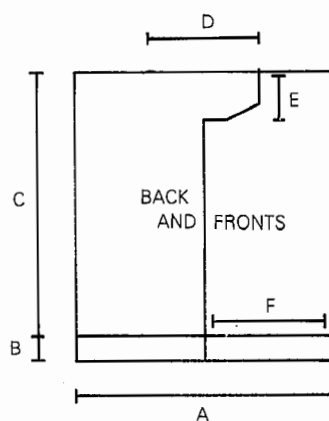
Work as for buttonhole band to * omitting buttonholes. With P side facing, pick up 96 [112, 124, 136] sts along left front edge for girl or right front edge for boy and place on to Ns. Using MT+2, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Set in sleeves matching centre to shoulder seam. Join side and sleeve seams. Sew on buttons. **MACHINES WITHOUT RIBBER** Finish buttonholes. Neaten ends of bands.



A = 34 [38, 41.5, 45.5] cm
B = 3.5 cm
C = 35.5 [40, 44.5, 49] cm
D = 15 [16, 16, 16.5] cm
E = 6.5 cm
F = 17 [19, 20.75, 22.75] cm
G = 21 [21.5, 22.5, 23] cm
H = 22.5 [26.5, 31, 33.5] cm
I = 28 [30, 31.5, 33.5] cm

Dear Anne

I wonder if one of your readers can help me?

My husband is a keen diver and would like me to knit him a Guernsey 5 ply sweater. Unfortunately, I can't find a pattern. I've recently bought a Brother 950i plus ribber but I'm not getting on very well with it. Do you know of a club in my area?

I enjoy reading your magazine very much and find the patterns, hints and advice very helpful.

Yours sincerely
Mrs S Buck
Swanley, Kent

Traditionally, 'Ganseys' are hand knitted, Mrs Buck, but a reader may be able to help with a machine knitted version which would be suitable.

Your plea for a local club to help you with your new electronic machine might not be the answer. So often, knitters turn to clubs for help and advice when they really are looking for tuition. We do have two clubs in Swanley on our register. The Five Wents Machine Knitting Club meets at the Five Wents Memorial Hall, Main Road, Hextable, Dartford. The second club is flourishing in its second year. Members meet at the Youth and family centre, Kingswood Avenue, Swanley and Eileen Snelling is your contact. Give her a ring on 0322 63012 – she's a super lady and would be pleased to welcome you.

It's probable that you really need tuition on your machine as well as the friendship a club can bring. If you can't find help from the dealer who sold you your machine, why not try cassette tapes. Our own Diane Bennett has produced an excellent set of tapes for the 950i. Contact Diane at 9 Huntley Grove, Nailsea, Bristol, Avon BS19 2UQ. In the peace and quiet of your own home, you can run and re-run the tapes to increase your familiarity and knowledge of your machine. They are well worth buying!

Dear Anne

I'm the owner of a Singer 400 knitting machine with Memo 2. Unfortunately, the needle bed is damaged in two places and I cannot afford to send it away to be repaired. I wonder if anyone has a 400 which they would

consider selling for spares.

Hoping you can help me.

Yours sincerely
Patricia Beeby
Dewsbury, West Yorkshire

Dear Anne

I would like to express my thanks to you for the help I received through Machine Knitting Monthly. I am pleased to say that I am now in possession of the point cams I needed for my Singer KE2500.

I was in despair of tracking any down, but through the kindness of your readers, I am now able to continue to knit motifs on my jumpers.

Once again, many thanks for your help and I hope you have a very successful 1990 with your excellent magazine.

Yours sincerely
Christine M Spencer
Halifax, West Yorkshire

Many thanks for your letter, Christine. We were only too pleased to help. Thanks – most of all – must go to the readers who have helped you, so I'm delighted to publish your letter to acknowledge their generosity.

Dear Anne

I am having a great deal of difficulty in finding a pattern for a long sleeved, low necked, lady's vest which is machine knitted in two ply rib.

Could anyone help, please?

Yours sincerely
Wendy Banks
Dalton, near Wigan, Lancashire

Dear Anne

Can any of my fellow readers tell me where I can obtain bronze, silver and gold leather-type fabric to make appliques for my mohair knitwear? I'm also interested in finding suede-type fabric, too. Having been to a few conventions and had no luck, I'm writing to you.

Many thanks.
Christine Jeffery
Storrington, West Sussex

Dear Anne

I'm writing to see if any of your readers can help me. My husband bought me an Empisal (Knitmaster) 313 just before

Christmas. He bought it from an elderly gentleman whose wife had passed away. He had no idea how the machine worked and could not find the instruction manual.

I telephoned Knitcraft at West Drayton in Middlesex and they told me that they were trying to get some instructions for these machines. It will take quite a while before they are printed and will be available. They advised me to get in touch with you and ask if any of your readers has a 313 manual which I could borrow or copy until the manual is available from Knitcraft.

Thank you very much.
Yours sincerely
Mrs Tina M Ashley
Wolverhampton, West Midlands

If you can help Tina, please drop me a line and I'll arrange to have the manual copied for her.

Dear Anne

My husband bought me (second hand) the most wonderfully kept Knitmaster 302 plus ribber. I've hand knitted for years, but now I'm married I find time is not so easy to come by!

The intention of buying me this very sound, basic machine was to allow me to master all the techniques and then, when money is not so tight, buy me a Knitmaster which makes the tea as well (if you know what I mean)!

Slowly but surely I'm finding my feet with the machine and buy the magazine with keen enthusiasm each month.

My main problem is that I'm finding it difficult to find patterns. Most of them seem to be for standard gauge punchcard machines – which mine is not! Would any reader have some basic knitting design or pattern books I might buy to help me along the road until I get my super-super Knitmaster?

Any help would be received with much interest and profuse thanks.

Sincerely
Lillian J Tilley
Ryton, Tyne and Wear

As you say, Lillian, your 302 isn't a punchcard machine, but it is a standard gauge model. Any of our patterns for 'standard gauge machines with or without a ribber' can be used as well as many basic Fair Isle, tuck or slip stitch patterns. You won't be able to use a 24 stitch pattern repeat, but you can substitute one of the machine's basic patterns and use it. Remember to match the tension exactly for a perfect fit. In the meantime, perhaps a reader can help with some old copies of Modern Knitting with 302 patterns to help you on your way!

Dear Anne
I've just read your readers'

responses to the request for help by a disabled reader. However, there was one method of casting off, using the knit carriage, that was not mentioned.

Set the carriage to slip.

Push the *part buttons* in on Brother machines; push the *Russel levers* to 1 on Knitmaster machines; set the *partial knit lever* to 0 on Toyota machines.

Working from right to left, transfer the first stitch at right to its adjacent needle at left. Push the needle holding two stitches to C or D position (depending on machine).

Take the carriage across the row.

Repeat the transfer process and bring the carriage back again.

Continue in this way until the work is cast off. It's important always to remember to push the needle with two stitches forward.

This method is especially useful to any knitter who, like me, hates casting off!

Although this method is written working from right to left, it can be used from left to right.

I hope your readers find this tip (originally from Mrs J Brown of Rotherham) useful.

Yours sincerely
Mrs B Sutcliffe
Selston, Notts

Many thanks for writing, Mrs Sutcliffe. I'm sure your tip will help many readers.

Dear Anne

Please can you help a bored knit weaver? I have a Toyota 858 and as well as knitting, I do a lot of weaving. However, punchcards and patterns are few and far between.

As I'm bored with using the same ones over and over again, I wonder if any of your readers might have any 12 or 24 stitch adaptable ones they could let me have?

Your sincerely
Mrs Catherine Maple
Wylam on Tyne,
Northumberland



There was an old lady called Marge,
Whose jumpers were always too large,
We feel we must mention
She'd not checked her tension
This foolish old lady called Marge.



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SINGER SPECIAL

I am a new girl! Our editor, Anne, has asked me to knit with a Singer Freestyle (electronic) machine and write about my experiences.

Joan Lafferty

"Start from the time you open the box" she said. It's a very big box in the first place. This is because this is a true double bed machine, in the style of the Passap/Pfaff. Like these machines it is manufactured abroad. But unlike them it fits on an ordinary table and does not have the large splayed framework to support it. The similarity ends there, as far as I can judge from a cursory glance; there do not appear to be so many switches and buttons. Time will tell!

Once the box was opened, I did what I always do with any new machine. I extracted the literature. I was immediately confronted with four shiny cards with a picture of a garment on one side and the pattern to knit on the other. Firstly, a round neck set-in sleeve jumper, secondly, a V neck raglan sleeve sweater, number three was a slash neck raglan sleeve sweater and finally came a waistcoat with picot edges. The sweaters range in size from 24 to 44 inches and the waistcoat from 32 to 44.

The next step was to identify the various steps in the instruction book. I was quite impressed at first glance because it is printed on thick paper, or thin cardboard, with a spiral wire binding the back. This means it will sit flat on the table, or fold back to the page required. I was not quite so impressed when I started to look up references in the index. The first few pages and some towards the end seemed to be numbered, with a lot of blanks in between. I was about to take a pen and number them myself when I discovered that they were, in fact numbered. But instead of being on the bottom of the outer corners of the pages, the numbers were in the middle, just next to the spiral wire binding. Whether this was by accident or design I don't know, but it doesn't matter all that much now I have discovered the system.

Fortunately that evening there was sport and athletics on one channel of the television, alternating with athletics and sport on the other! So I was in no way tempted to spend my evening in front of the "goggle

box". I read the instruction book carefully. At this point I wished that all the manufacturers would use a common code for identifying the parts of the machine. But I suppose it made me pay even more attention to what I was reading, so that I learned the terminology more quickly. In fact I took the instruction book to bed. This is an excellent cure of insomnia, should one be required. I'm sure that Parkinson would have included this amongst his "laws" had he thought of it! "If one is particularly interested in reading something-or-other one drops to sleep immediately!"

Next morning I did the barest minimum of housework because I wanted to be wide-awake and fresh to set up the machine. (Well, that's my excuse!) I carefully checked the items with the list in the book. Everything appeared to be included, except a

felt-tip pen (which would be easily replaceable) and a drive shaft, about the thickness of a pen, which would not because it is absolutely crucial for fixing the electronics box. A closer search of the polystyrene packing revealed these two items. Instead of being packed horizontally, as are most things, they were in little round vertical holes. It would be very easy to miss them in the excitement of a new machine.

So lesson number one is "never throw away the packing forwards and sideways and backwards!". In fact, with this machine it would be as well if one kept the packing in its entirety. Unlike the Japanese machines, this one does not fit into a little case for carrying around. So should one have to return it for any reason (perish the thought!) or should one be moving house, this packaging would be absolutely essential.

In fact there were two other items I overlooked. One was the oil. It is not in a bottle, but in a tube resembling a tube of glue, plain white (I do not like unlabelled items like this) and only about two inches long. I can see this being used up in no time at all and it will be back to the baby oil that I use to lubricate my other machines. The other, most important items, were the cast-on combs. I had missed these because they were not listed on the 'accessories' page. It was only when I came to cast on that I discovered they

were 'missing'. Although I thought I had searched pretty diligently, these were tucked between the polystyrene and the cardboard edge of the box. Yet another reason for not throwing the packing away.

Once I had got the hang of the clamps, it was quite easy to fix the machine to the table. All other clamps I have encountered have a tongue that goes into the slot on the machine and a screw with a little round disc on the top which fits under the table. These clamps had no little round disc. The screw part ended with just the pointed metal. There were separate rectangular pieces of metal which slipped over the tongue and were indented so that the convex portion fitted over the pointed end of the screw. Being me, I managed to get them upside down and had a frustrating time trying to get the pointed end to balance on a bump. No wonder, all those years ago, my teachers used to write on my school reports "Joan should pay more attention to detail!". However, full marks to these clamps when properly assembled. On the rectangular metal is a black plastic clip which holds the end of the yarn when casting on. Most instruction books suggest tying the end of yarn to the ring of the clamp. How I hate to see about half a pound of yarn tied to a clamp! These little clips solve the problem nicely.

You will probably have realised by this time that I was wrestling with the setting up of the machine on my own. Someone once wrote that one shouldn't get a husband (or anyone else for that matter) to set up the machine because this causes a block between knitter and machine. This is quite true in my opinion. Having assembled all the bits and pieces oneself, one gets to know them intimately.

I must say the instructions for setting up the Freestyle machine were excellent. The only thing I couldn't follow was the section on the row counter fitment. This was because the illustration was very tiny. Once I had found a magnifying glass it was quite simple to set it up. The yarn mast goes into the same fitment as the row counter and has to be clipped into place. One broken finger nail and one 'injured' thumb later, I had managed this clip - it is very stiff.

At this stage I did not set up the electronics box. I have to school myself to take things one step at a time, as any beginner should. I knew if I had got the pattern box on the machine I would want to try knitting a rather curious looking little squirrel to see what he (or she) looks like on a jumper!

Next I sat at the machine with the instruction book and tried to identify the parts. When I



"I thought it was a suitable design as I'm a prisoner in this kitchen."

switched from Knitmaster to Brother a few years ago I went through the new book, noting the old names so that I knew what I was doing. This has resulted in a sort of "Knitting machine Franglais" which only I understand. I decided that this time I must stick to the Singer terminology so that anyone with a Singer machine can follow me.

The next thing was to arrange the tools so they were ready to hand. How I missed (a) the box to pack them in and (b) a slot on the machine to house them ready for use. I tried a baked bean tin that one of my students had dressed up for me with a piece of pretty cotton material and a lace edging stuck on the outside. This proved too tall, since the Singer tools are shorter than my others. Possibly I can find something in the kitchen that is not quite so tall. There are fewer tools than I have with my other machines. There is a one-by-one transfer tool and one with three eyelets only. No two-by-three, so presumably one is not expected to do cable which needs either two three-prong tools or two with two prongs. Indeed, cable is not mentioned in the instruction book. I suppose one could always buy another

couple of tools if one was particularly keen. The distance between the needles is slightly different to my Japanese machine. Although I could 'lend' myself a three prong tool (it just fits because I have tried it), I cannot swap the needle selection 'rulers'. To be honest I can't see why I should want to do this! There is also a flat piece of metal with each long edge bent to a right angle, one in one direction, one in the other. This is to push needles from non-working position to working position. It is almost essential to use this because the butts of the needles are very close to the rails. There is also a latch tool with a work hook at the other end and our indispensable friend, the double-ended bodkin.

At this stage I took a closer look at the needle bed. In many of the slots were tiny beads of polystyrene packing. I felt these might impede the work so I took a tapestry needle I normally use for sewing up and laboriously picked them all out. By this time I decided I was just about ready to cast on and knit a few rows, but how I managed must wait until next time.



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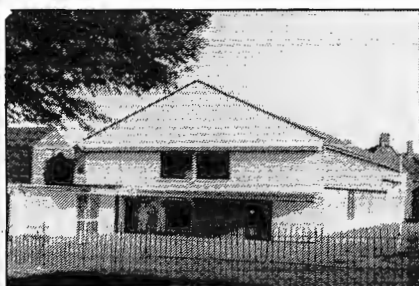
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BACK

Push 84 [93] Ns at left and right of centre 0 to WP. 168 [186] Ns. Using MT-1 and WY, cast on and K a few rows ending with carriage at right. Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt. Set RC at 000. Using MT, K 85 rows. Work measures 25 cm, 10 in. Place marker at each end. K 79 rows. RC shows 164 and work measures 48 cm, 19 in. Place marker between sts 33 and 34 at left and right of centre 0. Cast off.

RIGHT FRONT

Push Ns 10 to 84 [10 to 93] at right of centre 0 to WP. 75 [84] Ns. Using MT-1 and WY, cast on and K a few rows ending with carriage at right. Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt. Set RC at 000. Using MT, K 34 rows.

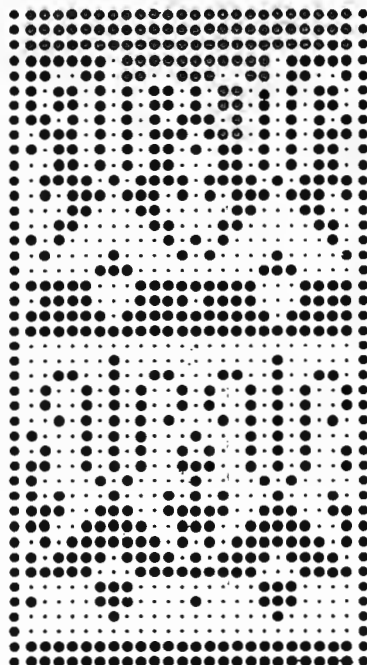
SHAPE FRONT EDGE

Dec 1 st at left edge of next and every foll 5th row until 64 [73] sts rem. RC shows 85 and work measures 25 cm, 10 in. Place marker at right edge. Cont to dec at front edge of every 6th row from previous dec until 51 [60] sts rem. K 1 row. RC shows 164 and work measures 48 cm, 19 in. Cast off.

LEFT FRONT

Work as for right front reversing shapings by reading left for right and right for left.

PUNCHCARD



6 FAIR ISLE CARDIGAN WITH SHAWL COLLAR

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

Denys Brunton 4-ply,
1 [1] x 500g cone in White (MC),
1 [1] x 500g cone in Blue (C),
4 buttons.

GARMENT WEIGHT

Finished garment in first size weighs 335g.

The fibre content of this yarn is 100% Acrylic. For further details about local or mail order stockists, please write to Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82-92 [97-107] cm, 32-36 [38-42] in.
Actual size 110 [122] cm, 43¼ [48] in.
Length to shoulder 52 cm, 20½ in.
Sleeve seam 38 cm, 15 in.

Instructions are written for the smaller size; larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

30 stitches and 34 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment. Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit. Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. The cards are reproduced courtesy of Jones + Brother from their punchcard pattern book Vol 4. For further information about Brother cards and machines, please write to Jones + Brother, Shepley Street, Guide Bridge, Audenshaw, Manchester M34 5JD.

KNITMASTER ELECTRONIC MACHINES

Set pattern width indicator at 12. Place needles 1 cam at centre 0 and point cams at each edge. Press button 1 (left light on) and button 2 (left light on 500 machines; right light on other models).

FAIR ISLE PATTERN

* K 1 row MC only in feeder 1/A, 18 rows MC/C, 1 row MC only in feeder 1/A, 1 row C only in feeder 2/B, 18 rows MC/C and 1 row MC only in feeder 2/B. These 40 rows form pattern.

SLEEVES

Push 51 Ns at left and right of centre 0 to WP. 102 Ns. Using MT-1 and WY, cast on and K a few rows ending with carriage at right. Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt. Set RC at 000. Using MT, shape sides by inc 1 st at each end of every 6th row until there are 138 sts. K 8 rows. RC shows 116 and work

measures 34 cm, 13½ in. Cast off.

BACK WELT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 140 [156] sts in 1x1 rib. * K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K

22 rows. Transfer sts for st st * MACHINES WITHOUT RIBBER Push 140 [155] Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MC, K 37 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

With P side facing, replace sts from lower edge of back on to Ns gathering evenly. Using MT+2, K 1 row. Cast off.

FRONT WELTS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 62 [70] sts in 1x1 rib. Work as for back welt from * to *.

MACHINES WITHOUT RIBBER

Push 62 [71] Ns to WP. Work as for back welt from * to *.

ALL MACHINES

With P side facing, replace sts from lower edge of front on to Ns gathering evenly. Using MT+2, K 1 row. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 84 sts in 1x1 rib. Work as for back welt from * to *.

MACHINES WITHOUT RIBBER

Push 83 Ns to WP. Work as for back welt from * to *.

ALL MACHINES

With P side facing, replace sts from lower edge of sleeve on to Ns gathering evenly. Using MT+2, K 1 row. Cast off.

FRONT BORDERS AND COLLAR

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 36 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 17 rows. Counting from both edges, make buttonholes over sts 4, 5, 6 and 7. K 42 rows. Make buttonholes over same sts as before. K 2 rows. Inc 1 st at right edge of next and every foll 7th row until there are 60 sts. K 5 rows. Place marker at right edge. K 96 rows. Place marker at right edge. K 5 rows. Dec 1 st at right edge of next and every foll 7th row until 36 sts rem. K 61 rows. Transfer sts to back bed. Cast off.

MACHINES WITHOUT RIBBER

Using MC, cast on 39 sts by hand. Set RC at 000. Using MT-2, K 16 rows. Counting from both edges,



make buttonholes over sts 4, 5, 16 and 17. K 38 rows. Make buttonholes over same sts as before. K 2 rows. Inc 1 st at each end of next and every foll 12th row until there are 65 sts. K 7 rows. Place marker at each end. K 88 rows. Place marker at each end. K 7 rows. Dec 1 st at each end of next and every foll 12th row until 39 sts rem. K 56 rows. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams.

MACHINES WITH RIBBER

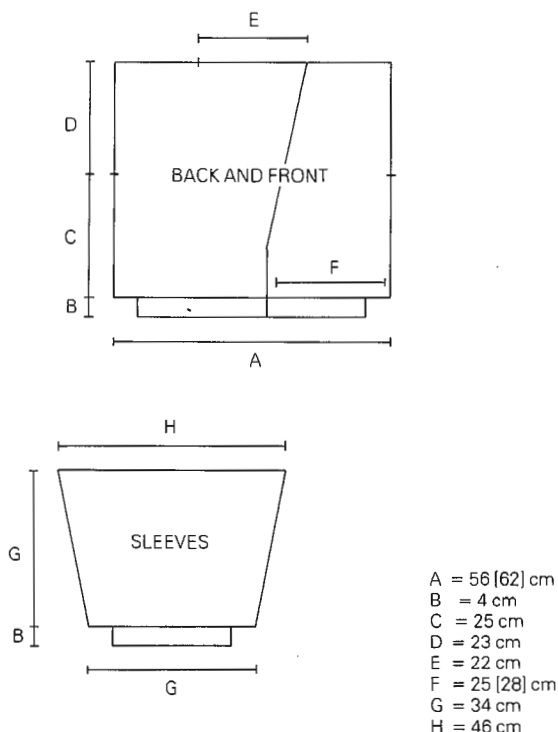
Sew front borders and collar into position, matching markers to shoulder seams.

MACHINES WITHOUT RIBBER

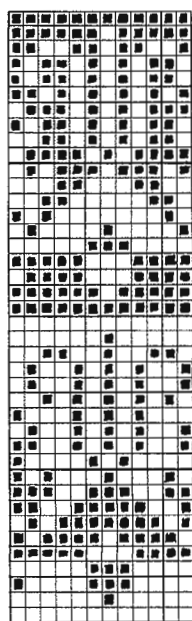
Fold front borders and collar in half lengthways and sew in position, matching markers to shoulder seams. Neaten open ends.

ALL MACHINES

Finish buttonholes. Sew on buttons.



ELECTRONIC CHART



CLUB LINE

It isn't easy to keep track of all the machine knitting clubs around and you would be surprised how many requests we have from readers who would like to join one. So if your club has room for new members, drop us a line about your activities and any changes you make. Don't forget to register your club with us if you haven't already done so.

FERNDOWN

If you would like to join the Machine Knitting Club at Tricketts Cross, Ferndown, call the secretary, Mrs June Ham, on 0202 895631. Meetings are held from 2.00 pm to 4.00 pm at the Community Centre in Barns Road on the first and third Tuesdays of the month.

HASSOCKS

Su Embleton is a pupil of our own Joan Lafferty and would love to extend her knitting circle. So if you live near Su in the Hassocks, West Sussex area, give her a call on Hassocks 2167 and help her get her club "Knit Two" off the ground. It meets on the first Wednesday of the month at 7.30pm.

HAMILTON

Doris Small writes from Scotland to tell us about Hamilton Machine Knitters, a club which started up last year. Meetings are at St. John's School, Hope Street, Hamilton, every Monday evening from 7.00 to 9.00 pm.

Although fairly small, the club has already been able to buy a knitting machine and now Mrs Small, the secretary, tells us she would love to hear from other clubs who are willing to share their experience of the do's and don'ts of running a club with the Hamilton knitters. Her address is 72 Almada Tower, Hamilton ML3 0HA.

LAUNCESTON

The Castle Machine Knitting Club has just joined our Clubline list. The Secretary is Doreen Morgan, telephone number 0566 84221, the club evening is the first Wednesday of the month and old and new members will be made welcome at 7.30 pm in St. Thomas's Hall, Launceston.

LONGNIDDRY

Another club new to our list is Longniddry M.K.C. which meets in their local Community Centre. Mrs Robertson is the secretary

and you can reach her on 0875 52455 for all the details. The club evenings are on the second Wednesday of the month, from 7.00 pm to 9.00 pm.

WELLINGTON

The Knit'n'Knatter Club in Wellington is led by Reg Waygood and we have just had a letter about him from Valerie May. She tells us Reg was a fireman until ill health forced him into early retirement.

To avoid boredom Reg taught himself to machine knit. When he noticed the number of machines advertised for sale, he decided that perhaps this was because their owners didn't know how to use them properly. Reg's answer was to start a club which has grown so large that beginners attend one week and the more advanced, the next.

Valerie says "What an achievement and there's many a knitter in and around Wellington who is delighted and very grateful. So thanks to Reg from us all!"

Our congratulations too, Reg, and if there are other readers who would like to join his popular club, meetings are on Wednesday evenings from 7.00 pm to 9.00 pm. His telephone number is 0823 664895.

DORKING

There's a change of week for meetings of St. Michael's M.K.C. which are now held on the second Friday of the month. The time, 2.00 pm to 4.30 pm, is unchanged and the place is Mickleham Village Hall. Secretary Ron Titherly also gives private tuition and can be contacted on Leatherhead 374767.

PENCOED

Lynda Steinz has given us details of Pencoed M.K.C. which she tells us is fairly new. As secretary, she is eager to know of any speakers, demonstrators or possibly yarn manufacturers who could be invited to their meetings. If anyone can help, please call Lynda on 0656 860808.

The meetings are at Croesty Primary School, Pencoed, Bridgend, from 7.00 pm to 9.00 pm on the second and fourth Tuesday of the month.

STAPLEHURST

Derek Rupp is the secretary of Lynn's Lodge Machine Knitting Club and he'll be happy to tell you about it if you call him on 0580 891736. The meetings are on the first Monday of the month at both 9.30 am and 7.30 pm. I wonder if some of the members make a day of it?

WIGSTON

We have just received details of Wigston Knitting Club which meets at Horsewell Lane Pavilion, Little Hill Estate, Wigston, Leicester. You will find them there from 7.00 pm to 9.00 pm on the first and third Wednesday of the month. If you need more details, ring Helen Moore on (0533) 714868.

KNARES- BOROUGH

The Village Hall in Calcutt is the venue for meetings of the Knaresboro' Machine Knitting Club, writes secretary, Mrs J. Cree. Evening meetings from 8.00 pm to 10.00 pm are held on the second Wednesday of every month. Mrs Cree's telephone number is Harrogate 509049 if

you would like to find out more about the club.

BOURNE END

Bourne End, Buckinghamshire is practically on our doorstep so we were pleased to hear from Myra Hurley, the secretary of the Bourne End M.K.C. Their meetings are held at the Youth Club, next to the Community Centre in Wakeman Road on the second Tuesday evening of each month from 8.00 pm to 10.00 pm. For more information, please ring Myra on 06285 24214 or try Chris Lewis on 06285 27238.

SALISBURY

Salisbury M.K.C. is a thriving one and it is easy to see why. We have recently received a copy of their programme for 1990 and for keen knitters in the area, the meetings on the third Thursday of each month are "a must".

There isn't space to list the programme here but I am sure you can get the details from either June Ainsworth (0722 72625) or Helen Bonney (0722 73354) . . . or you could just go to the meetings. They are held at The United Reformed Church, Fisherton Street, Salisbury at 7.30 pm and the entrance fee is £1.00. It sounds good value for money when one reads that the promised speakers include our own Mary Dowse and Diane Bennett.

TYSON

KNITTING MACHINES

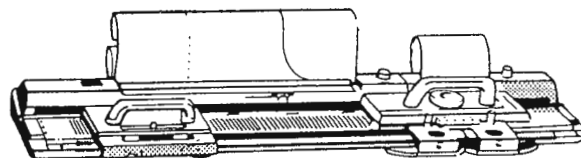
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KNITTING CLUBS WELCOME

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Full address of club meetings

Town

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Monthly date(s) of meetings

Time of meetings

Please include only one entry on this form and print the details
on plain paper if you prefer not to cut your magazine.

12114

THE NEWS YOU HAVE BEEN WAITING FOR

* * * *

A DATE FOR YOUR DIARY

* * * *

Hastings Machine Knitting
Club's 9th Knitting Seminar.
The 13th & 14th October 1990.

Watch this space for
further details.

4118

MASTERCLASS

MOONLIGHT AND ROSES

If you can't be romantic in June when can you? – and what could be more romantic than "Moonlight and Roses", theme of poets and song since time began?

Mary Dowse

"Moonlight" colours can be totally beautiful, lovely to wear in summer, as brilliant as the fashionable icy white, but with the added bonus of a hint of a colour which really suits you. The effect can be utterly pretty and feminine, but suits equally the most sophisticated romantic. How do you achieve this moonlit look? Simple. Use white as your main yarn and add a thread in your favourite pastel, pale pink, pale blue, lilac, lemon, green or pale gold. If you're not sure which, experiment by knitting a sample with odd ends of reels of ordinary sewing thread – you probably have some in your sewing basket. When you have found one you really like invest in a 5000m cone of fine polyester thread in the right colour. This is enough for most dresses unless they are very full or draped. Thread it through mast and feeder with your white yarn and knit.

This looks great in simple plain knitting. It's marvellous for those little summer tops and for light and airy summer dresses and skirts. It's lovely too for a little dress for romantic evenings and shows off a holiday tan to great advantage.

Try one strand of Hobby as your main yarn, or two ply wool for cooler days, or, the epitome of luxury, one strand of fine kid mohair, especially if you can afford pure silk sewing thread for the colour.

Ann Durkan also has some delicious 'Mother of Pearl' and very pale blue and pink lurex for an even more glamorous effect. She also sells the polyester thread in pastel colours. (You'll find her address under "Patterns" in our classified advertisements.)

Texture adds variety to the colour, which in a pleated or "shadow pleated" skirt is much enhanced by the "shadows" in the pleats and looks stunning with either a dark or snowy top. Bouclé or 'crunchy' yarns make a lovely sweater or simple suit and are easy and quick to make. Add two fine threads in different colours

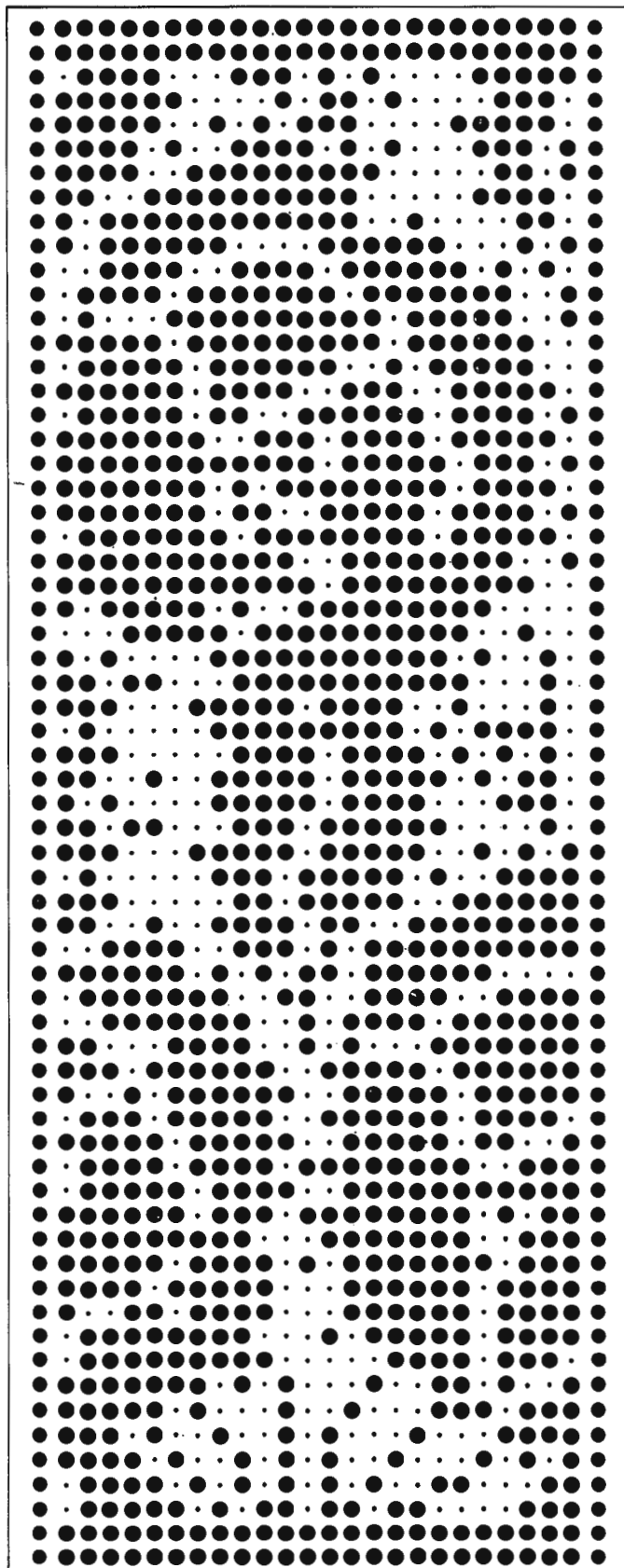
for an even more subtle and exciting effect.

A touch of pure white heightens the look still more. A simple dress or sweater decorated by heavy whiter than white lace or satin motifs or with pearl decoration becomes a most glamorous outfit – and of course, this is a wonderful idea for that very special wedding dress. When pattern is added, there's yet more choice. Transfer lace looks great and "punch lace", using white for the main yarn and pastel for the 'lace' is a very happy (and easy!) option.

If you fancy a slightly stronger colour, try several different pinks together, or pale turquoise and forget-me-not blue, pale apricot and gold, pale lilac and blue, or try all the pastels together with lurex for a gorgeous 'Mother of Pearl' effect.

Fair Isle patterns are equally pretty for "grown ups" or "tinies" – minute patterns for babies, or big flamboyant ones for the sophisticated lady and this leads me to roses.

Roses are just beautiful anyway, whether they are luscious, many petalled old fashioned blooms or the simple wild rose of the hedgerows. Their shape is lovely, their colours almost unlimited; the red rose of Lancaster, the white rose of York, the yellow rose of Texas or just plain pink; and the leaves are beautiful too. I could spend a lifetime designing with roses, but space permits only one for you and this is one of my favourites. Use it for anything from a rosy coat or jacket in four ply or bouclés to a delicate dress in fine yarns, in all the rosy colours or in simple black and white, or use your 'moonlight' colours for those wonderful white roses with hearts of pink, gold or pale green. As this pattern is for romantics, it must look right and to look right, dare I say it?, the floats are on the long side. Before you recoil in horror and brand me as a hopeless heretic, think about it for a moment.





This is a design for ladies, not for children's or menswear. It is far less trouble to take a little care putting it on than the everyday tights we all take for granted and far less trouble in wear! You could make it for a coat or jacket in my favourite two layers of Fair Isle with the floats completely enclosed, but I do think that sometimes we are all far too frightened of floats, as I've worn patterns like this for years and am not particularly careful with them. As the look of the flowers would be spoilt by little flecks of background colour I do feel that they are worth a little care to give the right look.

Do try them yourself, because I have been experimenting with them for a "shadow pleated" skirt which you will see next month and which I hope you will like as much as I do.

TINKERING WITH A TOYOTA

There have been some questions about tuck stitch this month. Mainly you are asking for ideas, or wondering why some you have tried have not worked.

Ann Taylor

TUCK STITCH

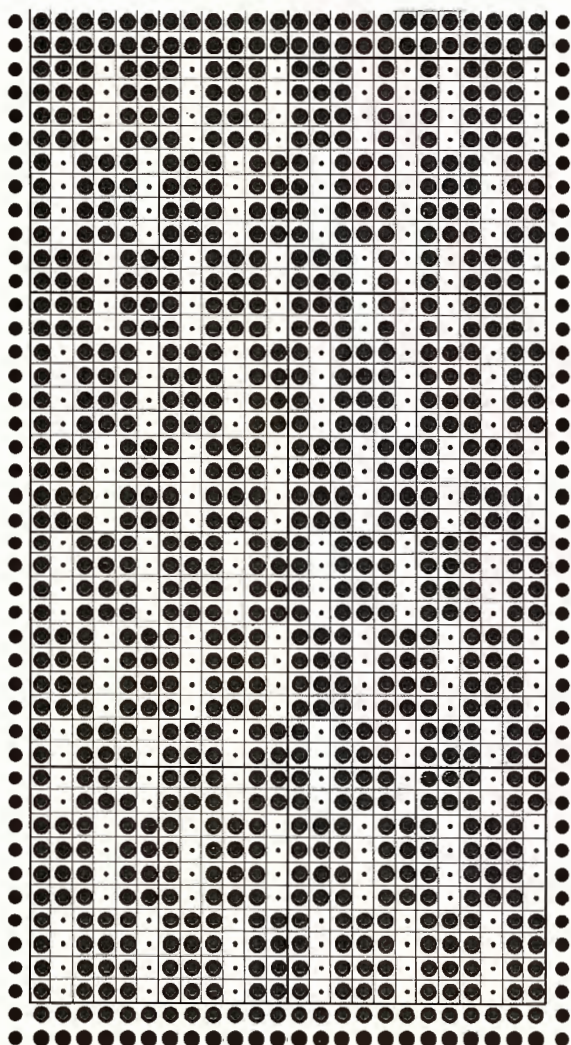
In the first place it is necessary to understand what tuck stitch is all about. It is a collection of loops on needles selected according to the punchcard or the needle selector. These loops are held for one, two, three or sometimes four rows, then the selected needles are knitted back and the loops consequently knitted off. Hence the "tuck" or pull up of the stitch.

Now, if you think about it, when you use a fine yarn, more loops may be held, but if using a standard four ply, there is going to

be a limit to the number of loops that can be held on the standard gauge needle.

Sometimes, by knitting slowly and carefully in four ply, loops may be held for six to eight rows, providing the springs on the sinker plates are in work position and the work is weighted evenly across the row.

Try the punchcard shown, first with the card running normally, then try it with the card on the long button. It will not be so easy in four ply with the long button, but it can be done and makes a delightful pattern.



Card one is a good card to experiment with in tuck stitch.

Turn your dial to tuck in one direction only, it does not matter which direction, but you will notice as the carriage goes one way alternate needles tuck. At once the appearance of card one tuck knitting changes.

Set your dial to centre tuck as normal and knit a few rows and you will have the usual honeycomb tuck stitch. Now reset the card button to long and the appearance will change again. This is because the card will now knit each row twice.

The obvious thing is to now experiment with the other tuck cards and see what will happen, tucking in one direction only or tucking the pattern double length.

It does not always work, but some cards can produce an entirely different look.

One knitter was very disappointed. A panel of tuck stitch had not worked out in the centre of a jumper and now perhaps you will see why.

For those who cannot visualise this, knit a tension swatch in stocking stitch and then another in tuck stitch. Now note how much shorter but wider the tuck stitch one is compared to the stocking stitch swatch. Now imagine these two together in a panel on a sweater. The stocking stitch will be puckered on each side of the tuck stitch panel over the same number of rows.

The only way to achieve this panel that I know of, would be to knit two stocking stitch side areas separately, then knit the centre tuck stitch panel and graft or mattress stitch the edges to each other to make the front of the garment. If one has the knit tracer this can be quite simple to do.

I have however seen a jacket with areas of tuck stitch and stocking stitch as an all over design and the resulting "puckered" effect was very nice – and warm!

Whatever you do when knitting tuck stitch, even weighting across the work is essential. The cast on comb left on with claw weights hanging from it on either side, or even the ribber cast on comb ensures an even distribution, but do remember to knit the tension swatch in the same way, or the result may not be according to your measurements.

For a quick marking for a cut and sew neckline in an all over tuck stitch pattern, put the selected needles back on each row, so that they knit in the shape of a V or round neck. The resulting stocking stitch will pucker, but

when steamed and cut out, the outline for the neckband will be according to the pattern you have been following, whether written or on the knit tracer.

There are three books on tuck stitch which may be of interest.

The first two called "Card 3" and "Card 1", are by the late Kate Armitage who was known to many To and Fro members. These books show many stitch patterns that can be made from these two cards. Card 3 is Knitmaster Card 3, but it may be punched according to the pattern given earlier. There are also ribber variations for these two cards given in Kate's two books.

The third book is probably still available from BSK at Bedford and is a tuck stitch book by a Canadian lady called Regine Faust. Again there are innumerable cards and variations.

One further thought.

Occasionally with tuck lace one gets a panic 'phone call from a knitter who declares it will not work!

Usually she has not noticed the needle set-up printed under the punchcard pattern photograph. This set up will show something like this:

XXX- XX|X- XXX
0

and relates to centre 0 on the machine at which point the needle set up must be the same.

As shown here for instance, the needle to the right of 0 must be in work position, the next back to A position and the next three in work position across the row. Fail to observe this needle rule printed under a tuck lace pattern and the result is chaos!

TRANSFER TOOLS

I am always surprised, when I see a collection of beautifully made raglan sweaters, how few knitters seem to know about the seven prong tool that is available.

If knitting a Fair Isle or tuck or slip stitch pattern in a raglan, I use the simple method of decreasing up the raglan, because the effect of fully fashioned decreasing is lost on the pattern surface.

However, on stocking stitch, the beauty of the raglan shaping is the even "tramline" decreasing that shows. Many years ago, I used to knit mainly raglans and found the three prong transfer tool was fine on up to about a 36 inch size chest, but after that the line of decreasing lost its effect,

looking too narrow on the larger sizes. Then I found the seven prong tool and the resulting wide band looks much better.

Instead of the third stitch from the edge having the decreased stitch on it, the sixth stitch in has it.

There are other uses for the seven prong tool as the prongs may be adjusted up or down, so various lacy patterns may be formed, or larger cables. If you are really handy with the tool, then seven stitches at a time may be picked up from waste yarn and that certainly speeds things up. Decreasing across a row for circular yokes may also be done more quickly.

I have found this such a handy tool; if you have not seen one, then do ask at your nearest machine knitting shop. They are not expensive and do help in some of the more tedious jobs.

By the way, when decreasing on a raglan, do try variations. Instead of decreasing one stitch either side on alternate rows for instance, try decreasing two stitches every four rows or three stitches every six rows. The number of decreased stitches remains the same, the number of rows remains the same, but the pattern on the raglan can be different!

I always apologise to new students when I trot out the instructions - "Knit a plain stocking stitch sweater with a round neckline in four ply acrylic. When you have knitted one you are really happy with, then start using your punchcards".

Why?

To knit a plain stocking stitch sweater with a round neckline is about the hardest task anyone can set a beginner. Every little error will show, particularly around the neck area.

My excuse, being a hard taskmaster, is that if they complete this satisfactorily, then the punchcard work is a doddle!

GETTING BACK TO THE PUNCHCARD PATTERN

A doddle the punchcard knitting might be, but most newcomers have problems with punchcard patterns when it comes to the neck division, be it round or V neck, or if they have unpicked a few rows.

The first thing to remember at the neck division is to note the

row on the punchcard at the division row. I have found it easier to mark the card at that point with a chinagraph pencil (and then try to remember to erase the mark when the garment is completed!), or to write the row number on the carriage with a chinagraph pencil. Complete one side of the neck and shoulder and take off on to waste yarn. The other side of the neck will have either been put out to hold position or knitted back to A position on the nylon cord.

Turn the punchcard back to the noted row and lock the card.

Bring the second half of the neck back to work position, either by using the transfer tool or pulling the stitches back with the nylon cord.

Set the pattern dial to EMPTY and take the carriage across the needles that are now in work position.

This will select the needles ready according to the punchcard - which is locked.

Release the card.

Thread up the carriage with the yarn or yarns required.

Set the machine for the stitch pattern required - and continue knitting.

The method is the same when a few rows have to be unpicked. Note the row number of the card below the number of rows to be unpicked and lock the card for the rest of the procedure.

Just one other point.

Remember to correct the row counter number and re-set the knit tracer back for the number of rows unpicked.

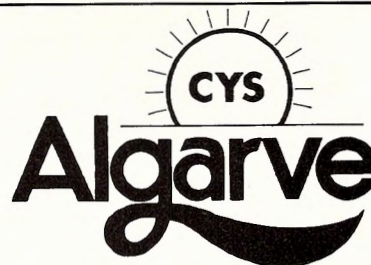
It is all these points to remember that are unnerving to a newcomer - and it does not do old hands a lot of good either at times! Miss out one point and you are in trouble again!

I have got a pattern holder clamped to my tension mast. It is a small metal clip available by mail order from P.D.B. Engineering Ltd., 51/55 Robert Street, Northampton NN1 2NG at £3.45.

It holds my pattern or the Marion Nelson card, but beginners have found it invaluable for holding a piece of card with details of a procedure written on it. It can sit there, directly in front of you and very handy.

That is it for this month, hope it has answered a problem for you.

See you next time round.



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9/20

7/8





BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 66 [69, 73, 75, 79, 83, 86] Ns at left and 65 [68, 72, 74, 78, 82, 85] Ns at right of centre 0 to WP. 131 [137, 145, 149, 157, 165, 171] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using 2 strands of MY, cast on and K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 24 [24, 24, 30, 30, 30] rows. Transfer sts for st st. Inc 1 st at right edge. 132 [138, 146, 150, 158, 166, 172] sts. **MACHINES WITHOUT RIBBER** Push 66 [69, 73, 75, 79, 82, 85] Ns at left and 65 [68, 73, 74, 79, 82, 85] Ns at right of centre 0 to WP. 131 [137, 146, 149, 158, 164, 170] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and 2 strands of MY, K 49 [49, 49, 61, 61, 61, 61] rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

1ST, 2ND AND 4TH SIZES

Inc 1 st at right edge.

6TH AND 7TH SIZES

Inc 1 st at each end.

ALL SIZES

132 [138, 146, 150, 158, 166, 172] sts.

ALL MACHINES

Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in tuck st patt. K 154 [154, 154, 186, 186, 186] rows. RC shows 156 [156, 156, 188, 188, 188, 188] and work measures 36 [36, 36, 44, 44, 44, 44] cm, 14 1/4 [14 1/4, 14 1/4, 17 1/4, 17 1/4, 17 1/4] in *.

SHAPE ARMHOLES

Cast off 13 [13, 13, 13, 15, 18, 18] sts at beg of next 2 rows. 106 [112, 120, 124, 128, 130, 136] sts. K 92 [98, 102, 122, 122, 134, 134] rows. RC shows 250 [256, 260, 312, 312, 324, 324] and work measures 54 [55, 56, 68, 68, 70, 70] cm, 21 1/4 [21 1/4, 22, 26 3/4, 27 1/2, 27 1/2] in.

SHAPE SHOULDERS AND NECK

Note patt row on card. Push 69 [72, 76, 80, 82, 86, 89] Ns at left to HP and cont on rem sts for first side. ** Cast off 5 [5, 6, 6, 6, 6, 6] sts at beg of next row, K 1 row. Push 2 Ns at neck edge to HP. Rep from ** 2 more times. Cast off 5 [6, 6, 6, 6, 6, 7] sts at beg of next row, K 1 row. Push 1 [1, 1, 2, 2, 2, 2] Ns at neck edge to HP. Cast off 5 [6, 6, 6, 6, 6, 7] sts at beg of next row, K 1 row. Cast off rem 5 [6, 7, 6, 8, 6, 7] sts. With carriage at right, push 37 [40, 44, 46, 44, 47] Ns at left from HP to WP. Lock card on number previously noted. Take carriage to

7/8 HIS 'N' HER SUMMER TOPS

PATTERN RATING

** Fairly easy for knitters with some experience

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

Atkinson Pearl.

1 [1, 1, 1, 1, 1, 1] x 500g cone in Citrus for man or Cornflower for woman (MY)

2 small buttons

GARMENT WEIGHT

Finished garment in first size weighs 230g; in fifth size weighs 430g.

The fibre content of this yarn is 70% cotton, 30% Viscose. For further details about local or mail order stockists, please write to Atkinson Yarn Designer Collection, Terry Mills, Ossett, Wakefield, West Yorkshire WF5 9SA.

YARN THICKNESS

This yarn is medium fine weight and knits as approximately three ply.

MEASUREMENTS

To fit bust or chest 87 [92, 97, 102, 107, 112, 117] cm, 34 [36, 38, 40, 42, 44, 46] in.

Actual size 100 [105, 111, 114, 120, 126, 131] cm, 39 1/2 [41 1/2, 43 3/4, 45, 47 1/4, 49 1/4, 51 1/2] in.

Length to shoulder 54 [55, 56, 68, 68, 70, 70] cm, 21 1/4 [21 1/4, 22, 26 3/4, 26 3/4, 27 1/2, 27 1/2] in.

Sleeve seam 14 [14, 14, 18, 18, 18, 18] cm, 5 1/2 [5 1/2, 5 1/2, 7, 7, 7, 7] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

26 stitches and 52 rows to 10 cm, 4 in measured over tuck stitch pattern using 2 strands of yarn together throughout (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment. Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit. Count Ns in NWP as stitches throughout. When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming. Use 2 strands of yarn together throughout.

KNITMASTER ELECTRONIC MACHINES

Place needle 1 cam at centre 0. Press button 1 (right light on) and button 2 (left light on 580 machines, right light on other models).

BROTHER ELECTRONIC MACHINES

Position patterns at each side of centre 0.

left without knitting. Release card and cont in patt. Finish to correspond with first side reversing shapings. Push rem 46 [46, 46, 52, 52, 58, 58] Ns from HP to UWP. Using a length of MY, cast off.

FRONT

Work as for back to *.

2ND, 3RD, 4TH, 5TH, 6TH AND 7TH SIZES

SHAPE ARMHOLES

Cast off [13, 13, 13, 15, 18, 18] sts at beg of next 2 rows. [112, 120, 124, 128, 130, 136] sts. K [4, 8, 24, 24, 30, 30] rows. RC shows [162, 166, 214, 214, 220, 220].

ALL SIZES

SHAPE FRONT OPENING

Note patt row on card. Using a length of MY, cast off centre 10 [10, 10, 14, 14, 14, 14] sts. Using nylon cord, K 61 [51, 55, 55, 57, 58, 61] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side.

1ST SIZE

Cast off 13 sts at beg of next row. 48 sts. K 62 rows.

2ND, 3RD, 4TH, 5TH, 6TH AND 7TH SIZES

K 63 rows.

ALL SIZES

SHAPE NECK

Cast off 5 [5, 5, 6, 6, 9, 9] sts at beg of next row, K 1 row. Cast off 3 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and foll 3 alt rows. 30 [33, 37, 36, 38, 36, 39] sts. K 16 [16, 16, 20, 20, 26, 26] rows.

SHAPE SHOULDER

Cast off 5 [5, 6, 6, 6, 6, 6] sts at beg of next and foll 2 alt rows, K 1 row. Cast off 5 [6, 6, 6, 6, 6, 7] sts at beg of next and foll alt row, K 1 row. Cast off rem 5 [6, 7, 6, 8, 6, 7] sts. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in patt. Finish to correspond with first side reversing shapings.

SLEEVES (OPTIONAL)

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 44 [44, 44, 52, 52, 57, 57] Ns at left and 43 [43, 43, 51, 51, 56, 56] Ns at right of centre 0 to WP. 87 [87, 87, 103, 103, 113, 113] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using 2 strands of MY, cast on and K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 20 [20, 20, 24, 24, 24, 24] rows. Transfer sts for st st. Inc 1 st at right edge. 88 [88, 88, 104, 104, 114, 114] sts.

MACHINES WITHOUT RIBBER

Push 43 [43, 43, 52, 52, 57, 57] Ns at left and 43 [43, 43, 52, 52, 56, 56] Ns at right of centre 0 to WP. 86 [86, 86, 104, 104, 113, 113] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and 2 strands of MY, K 41 [41, 41, 49, 49, 49, 49] rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

1ST, 2ND AND 3RD SIZES

Inc 1 st at each end.

6TH AND 7TH SIZES

Inc 1 st at right edge.

ALL SIZES

88 [88, 88, 104, 104, 114, 114] sts.

ALL MACHINES

Insert card and lock on first row. Set RC at 000. Using MT, K 2 rows. Release card and cont in tuck st patt. K 13 [5, 3, 2, 2, 2, 2] rows. Shape sides by inc 1 st at each end of next and every foll 16th [8th, 6th, 5th, 5th, 5th, 5th] row until there are 94 [100, 104,

126, 126, 136, 136] sts. K 4 [4, 4, 7, 7, 7, 7] rows. RC shows 52 [52, 52, 62, 62, 62, 62] and work measures 14 [14, 14, 18, 18, 18, 18] cm, 5½ [5½, 5½, 7, 7, 7, 7] in. Place marker at each end. K 26 [26, 26, 30, 36, 36] rows. Cast off.

ARMHOLE BANDS (OPTIONAL)

Join shoulder seams.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using 2 strands of MY, cast on 89 [91, 93, 109, 109, 119, 119] sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 18 [18, 18, 18, 20, 22, 22] rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 95 [101, 104, 125, 125, 137, 137] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and 2 strands of MY, K 37 [37, 37, 41, 45, 45] rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With K side facing, pick up sts along side edge of armhole and place on to Ns. Using MT, K 1 row. Cast off.

BUTTONHOLE BAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using 2 strands of MY, cast on 39 sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 8 [8, 8, 10, 10, 10, 10] rows. Counting from right edge for woman or left edge for man, make 2 buttonholes by transferring 5th and 22nd st on to adjacent N. Leave empty Ns in WP. K 8 [8, 8, 10, 10, 10, 10] rows. Transfer sts for st st.

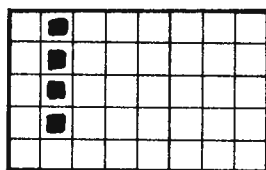
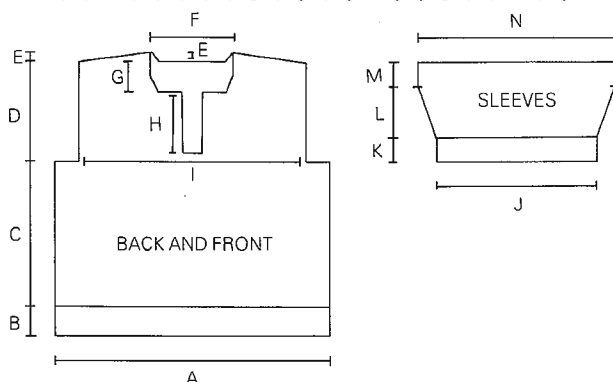
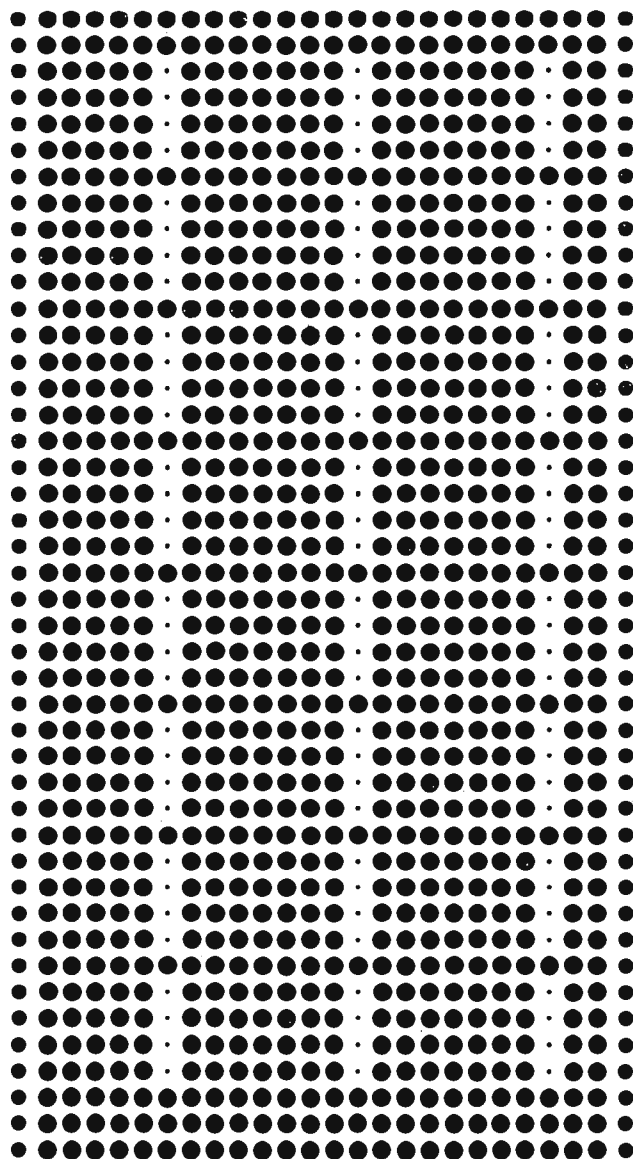
MACHINES WITHOUT RIBBER

Push 38 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and 2 strands of MY, K 8 [8, 8, 10, 10, 10, 10] rows. Counting from right edge for woman or left edge for man, make 2 buttonholes by transferring 5th and 22nd st on to adjacent N. Leave 2 empty Ns in WP. K 17 [17, 17, 21, 21, 21, 21] rows. Make buttonholes over same Ns as before. K 8 [8, 8, 10, 10, 10, 10] rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row.

ALL MACHINES

With K side facing, pick up sts along right edge of front opening edge for woman or left edge for

PUNCHCARD



ELECTRONIC

A = 50.5 [53, 56, 57.5, 60.5, 63.5, 66] cm	K = 4 [4, 4, 6, 6, 6, 6] cm
B = 6 [6, 6, 8, 8, 8, 8] cm	L = 10 [10, 10, 12, 12, 12, 12] cm
C = 30 [30, 30, 36, 36, 36, 36] cm	M = 5 [5, 5, 5, 5, 7.5, 7.5] cm
D = 18 [19, 20, 24, 24, 26, 26] cm	N = 36 [38, 40, 48, 48, 52, 52] cm
E = 2 cm	
F = 17.5 [17.5, 17.5, 20, 20, 22, 22] cm	
G = 8 [8, 8, 8.5, 8.5, 9.5, 9.5] cm	
H = 12 cm	
I = 40.5 [43, 46, 47.5, 49, 49.5, 52] cm	
J = 33.5 [33.5, 33.5, 40, 40, 43.5, 43.5] cm	

man and place on to Ns. Using MT, K 1 row. Cast off.

BUTTON BAND

Work as for buttonhole band to * omitting buttonholes. With K side facing, pick up sts along left edge of front opening edge for woman or right edge for man and place on to Ns. Using MT, K 1 row. Cast off.

COLLAR

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using 2 strands of MY, cast on 151 [151, 151, 171, 171, 177, 177] sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 1 row. Shape sides by dec 1 st at each end of next and every foll alt row until 125 [125, 125, 141, 141, 147, 147] sts rem. Using MT-3/MT-3, K 4 rows. Transfer sts for st st. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 125 [125, 125, 143, 143, 149, 149] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and 2 strands of MY, K 5 rows. Shape sides by inc 1 st at each end of next and every foll alt row until there are 151 [151, 151, 173, 173, 179, 179] sts. K 1 row. Dec 1 st at each end of next and every foll alt row until 125 [125, 125, 143, 143, 149, 149] sts rem. K 5 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

TOP WITH SLEEVES

Join shoulder seams. Set in sleeves sewing rows above markers to cast off sts on back and front. Join side and sleeve seams.

TOP WITH ARMHOLE BANDS

Join ends of bands to cast off sts on back and front. Join side seams.

BOTH TOPS

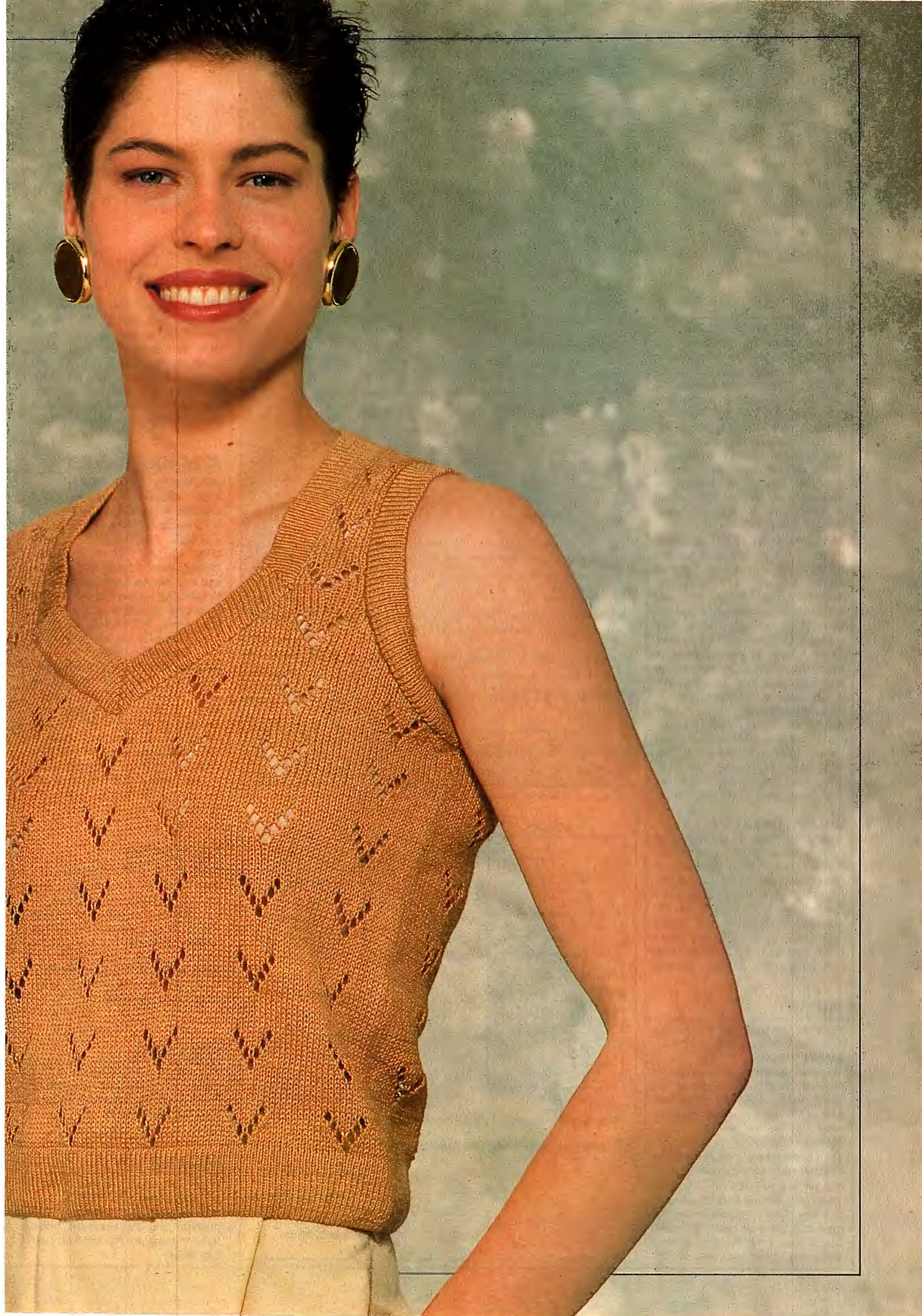
Lap buttonhole band over button band and catch down ends. Pin collar into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Sew on buttons.

MACHINES WITHOUT RIBBER

Neaten open ends of collar and bands. Finish buttonholes.

9/10





9 VEE-NECK TOP

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

Twilley's Lyscordet.

1 [1, 2, 2] x 250g cones in Cream (MY).

1 metre decorative fringing or braid.

GARMENT WEIGHT

Finished garment in third size weighs 180g.

The fibre content of this yarn is 100% Cotton. For further details about local or mail order stockists, please write to H. G. Twilley Ltd, Roman Mill, Stamford, Lincolnshire PE9 1BG.

YARN THICKNESS

This yarn is medium fine weight and knits as three ply.

MEASUREMENTS

To fit bust 77 [82, 87, 92] cm, 30 [32, 34, 36] in.

Actual size 78 [83, 89, 94] cm, 30½ [32½, 35, 37] in.

Length to shoulder 50.5 [50.5, 58.5, 58.5] cm, 20 [20, 23, 23] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for full needle rib/double rib. Push 59 [63, 67, 71] Ns at left and 60 [64, 68, 72] Ns at right of centre 0 to WP. 119 [127, 135, 143] Ns. Push corresponding Ns on ribber to WP for full needle rib/double rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for full needle rib/double rib knitting. Set RC at 000. Using MT-4/MT-4, K 13 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 59 [63, 67, 71] Ns at left and 60 [64, 68, 72] Ns at right of centre 0 to WP. 119 [127, 135, 143] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and MY, K 17 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed.

ALL MACHINES

Set RC at 000. Using MT, K 1 row. Cont in lace patt from chart over centre 17 Ns *. K 102 [102, 134, 134] rows. RC shows 103 [103, 135, 135] and work measures 27.5 [27.5, 35.5, 35.5] cm, 11 [11, 14, 14] in.

SHAPE ARMHOLES

Cast off 2 [3, 4, 5] sts at beg of next 4 rows and 2 sts at beg of foll 6 rows. Dec 1 st at each end of next and every foll alt row until 87 [91, 95, 99] sts rem, then on every foll 3rd row until 81 [85, 89, 93] sts rem. K 62 rows. RC shows 195 [195, 227, 227] and work measures 50.5 [50.5, 58.5, 58.5] cm, 20 [20, 23, 23] in. Cast off.

FRONT

Work as for back to *. K 98 [98, 130, 130] rows. Cont in st st.

SHAPE NECK

Transfer centre st on to adjacent N. Push 59 [63, 67, 71] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge of next and foll 3rd row.

SHAPE ARMHOLE

Cont to dec at neck edge on every 3rd row from previous dec and, at the same time, cast off 2 [3, 4, 5] sts at beg of next and foll alt row, K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at armhole edge of next and every foll alt row until 34 [36,

38, 40] sts rem, then on every foll 3rd row until 28 [30, 32, 34] sts rem. Cont to dec at neck edge only on every 3rd row from previous dec until 9 [11, 13, 15] sts rem. K 5 rows. Cast off. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side reversing shapings.

ARMHOLE BANDS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for full needle rib/double rib. Push 118 [122, 126, 130] Ns on both beds to WP for full needle rib/double rib. * Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for full needle rib/double rib knitting. Set RC at 000. Using MT-4/MT-4, K 12 rows. Transfer sts for st st. K 1 row. Cast off loosely *.

MACHINES WITHOUT RIBBER

Push 140 [144, 148, 152] Ns to WP. * Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MY, K 17 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. K 1 row. Cast off loosely *.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for full needle rib/double rib. Push 180 Ns on both beds to WP for full needle rib/double rib. Work as for armhole bands from * to *.

MACHINES WITHOUT RIBBER

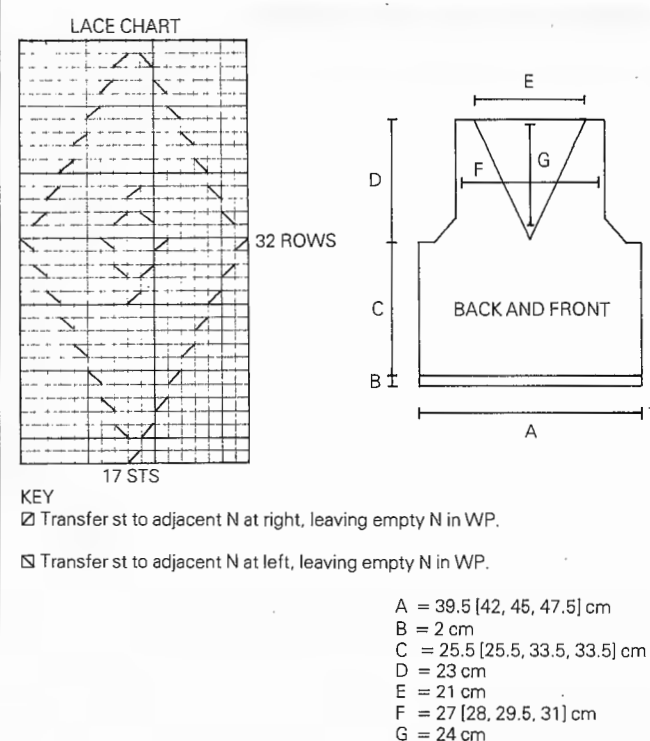
Push 200 Ns to WP. Work as for armhole bands from * to *.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Sew armhole bands into position. Join side seams. Sew neckband into position and mitre centre front. Sew fringing to top of welt and join ends.



10 SWEETHEART NECKLINE TOP

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

Twilley's Lyscordet.

1 [1, 2] x 250g cones in Sand (MY).

GARMENT WEIGHT

Finished garment in second size weighs 175g.

The fibre content of this yarn is 100% Cotton. For further details about local or mail order stockists, please write to H. G. Twilley Ltd., Roman Mills, Stamford, Lincolnshire PE9 1BG.

YARN THICKNESS

This yarn is medium fine weight and knits as three ply.

MEASUREMENTS

To fit bust 77-82 [87-92, 97-102] cm, 30-32 [34-36, 38-40] in.

Actual size 83 [94, 105] cm, 32¾ [37, 41¼] in.

Length to shoulder 49 [50, 51] cm, 19¼ [19¾, 20] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7)

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for full needle rib/double rib. Push 63 [71, 79] Ns at left and 64 [72, 80] Ns at right of centre 0 to WP. 127 [143, 159] Ns. Push corresponding Ns on ribber to WP for full needle rib/double rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for full needle rib/double rib knitting. Set RC at 000. Using MT-4/MT-4, K 23 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 63 [71, 79] Ns at left and 64 [72, 80] Ns at right of centre 0 to WP. 127 [143, 159] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-2 and MY, K 33 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed.

ALL MACHINES

Set RC at 000. Using MT, K 1 row. Cont in lace patt from chart. K 90 [94, 98] rows. RC shows 91 [95, 99] and work measures 26.5 [27.5, 28.5] cm, 10½ [11, 11¼] in *.

SHAPE ARMHOLES

Cast off 2 [3, 4] sts at beg of next 6 rows and 2 sts at beg of foll 12 rows. Dec 1 st at each end of next and every foll alt row until 79 [89, 99] sts rem. K 61 rows. RC shows 181 [185, 189] and work measures 49 [50, 51] cm, 19¼ [19¾, 20] in. Cast off.

FRONT

Work as for back to *.

SHAPE NECK AND ARMHOLES

Transfer centre st to adjacent N. Push 63 [71, 79] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge on next 28 [31, 34] rows and, at the same time, cast off 2 [3, 4] sts at beg of next and foll 2 alt rows, K 1 row. Cast off 2 sts at beg of next and foll 5 alt rows, K 1 row. Dec 1 st at beg of next and foll 5 alt rows. K 61 rows. Cast off rem 11 [13, 15] sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side reversing shapings.

ARMHOLE BANDS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for full needle rib/double rib. Push 118 [124, 130] Ns on both beds to WP for full needle rib/double rib. * Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for full needle rib/double rib knitting. Set RC at 000. Using MT-4/MT-4, K 16 rows. Transfer sts for st st. K 1 row. Cast off loosely.

MACHINES WITHOUT RIBBER

Push 146 [152, 158] Ns to WP. * Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MY, K 25 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. K 1 row. Cast off loosely *.

FRONT NECKBAND (KNIT 2)

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for full needle rib/double rib. Push 36 [39, 42] Ns on both beds to WP for full needle rib/double rib. Work as for armhole bands from * to *.

MACHINES WITHOUT RIBBER

Push 36 [39, 42] Ns to WP. Work as for armhole bands from * to *.

BACK AND SIDES NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for full needle rib/double rib. Push 128 Ns on both beds to WP for full needle rib/double rib. Work as for armhole bands from * to *.

MACHINES WITHOUT RIBBER

Push 136 Ns to WP. Work as for armhole bands from * to *.

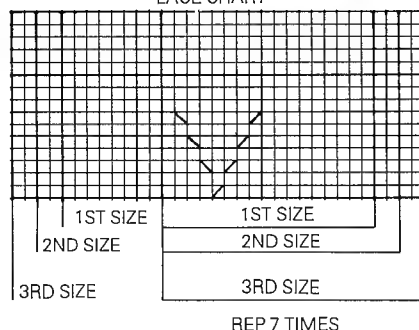
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Sew armhole bands into position. Join side seams. Sew neckbands into position and mitre all joins.

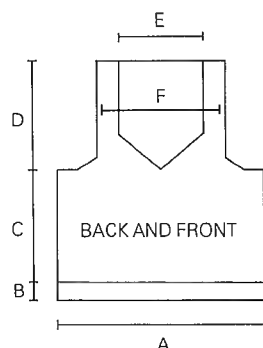
LACE CHART



KEY

☐ Transfer st to adjacent N at right, leaving empty N in WP.

☐ Transfer st to adjacent N at left, leaving empty N in WP.



A = 42 [47.5, 53] cm

B = 4 cm

C = 22.5 [23.5, 24.5] cm

D = 22.5 cm

E = 19 [21, 23] cm

F = 26 [29.5, 33] cm

BACK

Push 72 [80, 88] Ns at left and right of centre 0 to WP. 144 [160, 176] Ns. * Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 13 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed *. Set RC at 000. Using MT, K 1 row. Cont in lace patt from chart over Ns 35 to 43 [39 to 47, 43 to 51] inclusive at left and right of centre 0. K 125 [129, 133] rows. RC shows 126 [130, 134] and work measures 33 [34, 35] cm, 13 [13½, 13¾] in.

SHAPE ARMHOLES

Cast off 2 sts at beg of next 10 rows. Dec 1 st at each end of next and every foll alt row until 112 [128, 144] sts rem, then on every foll 3rd row until 106 [122, 138] sts rem. K 46 rows. RC shows 202 [206, 210] and work measures 52 [53, 54] cm, 20½ [21, 21¼] in.

SHAPE SHOULDERS

Cast off 7 [9, 11] sts at beg of next 8 rows. Cast off rem 50 sts.

RIGHT FRONT

Push Ns 5 to 72 [5 to 80, 5 to 88] inclusive at right of centre 0 to WP. 68 [76, 84] Ns. Work as for back from * to *. Set RC at 000. Using MT, K 1 row. Cont in lace patt from chart over Ns 35 to 43 [39 to 47, 43 to 51] inclusive at right of centre 0. K 125 [129, 133] rows. RC shows 126 [130, 134] and work measures 33 [34, 35] cm, 13 [13½, 13¾] in.

SHAPE ARMHOLE

Cast off 2 sts at beg of next and foll 4 alt rows, K 1 row. Dec 1 st at armhole edge of next and every foll alt row until 52 [60, 68] sts rem, then on every foll 3rd row until 49 [57, 65] sts rem. K 31 rows. 15 rows less have been worked to shoulder than on back.

SHAPE NECK

Cast off 7 sts at beg of next row. Dec 1 st at neck edge of every row until 28 [36, 44] sts rem. RC shows 202 [206, 210].

SHAPE SHOULDER

Cast off 7 [9, 11] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 7 [9, 11] sts.

LEFT FRONT

Work as for right front reversing shapings by reversing left for right and right for left.

BUTTONHOLE BAND

Push 19 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-1 and MY, K 26 [30, 34] rows. * Counting from both edges, make buttonholes over sts 5 and 6 on next 2 rows (see knitting notes). K 18 rows. Rep from * 7 times more. Make buttonholes over same Ns as before on next 2 rows. K 4

11 BUTTONED TOP

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

Twilley's Lycordat.
1 [1, 2] x 250g cones in White (MY).
2 buttons.

GARMENT WEIGHT

Finished garment in first size weighs 230g.

The fibre content of this yarn is 100% Cotton. For further details about local or mail order stockists, please write to H. G. Twilley Ltd., Roman Mill, Stamford, Lincolnshire PE9 1BG.

YARN THICKNESS

This yarn is medium fine weight and knits as three ply.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.
Actual size 94 [105, 116] cm, 37 [41½, 45¾] in.
Length to shoulder 52 [53, 54] cm, 20½ [21, 21¼] in.

Instructions are written for the smallest size; larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BUTTONHOLES

Transfer stitches 5 and 6 on to adjacent Ns at left and right, leave empty Ns in WP. K 1 row. Lift yarn off right-hand Ns only. K 1 row. Pick up loops which you previously removed from right-hand Ns and place on to Ns at right of buttonholes.

rows. RC shows 192 [196, 200]. Using WY, K a few rows and release from machine.

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

ARMHOLE BANDS

Push 120 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 13 rows. Using WY, K a few rows and release from machine.

COLLAR

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for full needle rib/double rib. Push 126 Ns on both beds to WP for full

needle rib/double rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for full needle rib/double rib knitting. Set RC at 000. Using MT-4/MT-4, K 34 rows. Set machine for tubular knitting. Using MT-3/MT-3, K 12 rows (6 complete rounds). Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 126 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-1 and MY, K 55 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all

pieces to measurements given. Press carefully following instructions on cone band.

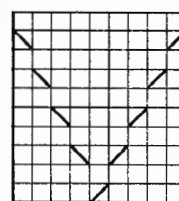
MAKING UP

Join shoulder seams. Pin armhole bands into position. Unravelling WY as required, backstitch through open loops of first row worked in MY. Fold in half and catch down loops on inside. Join side seams. Fold buttonhole and button bands in half lengthways and sew into position. Backstitch through loops at top and bottom of bands. Pin collar into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Finish buttonholes. Sew on buttons to correspond.

MACHINES WITHOUT RIBBER

Neaten ends of collar.

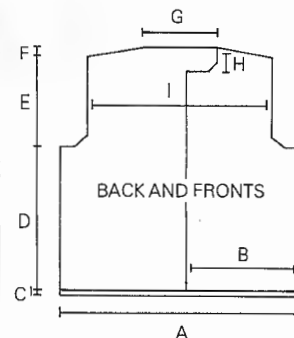
LACE CHART



9 sts

KEY

- ☒ Transfer st to adjacent N at right leaving empty N in WP.
- ☒ Transfer st to adjacent N at left leaving empty N in WP.



- A = 47.5 [53, 58.5] cm
- B = 22.5 [25.25, 28] cm
- C = 1.5 cm
- D = 31.5 [32.5, 33.5] cm
- E = 19 cm
- F = 2 cm
- G = 16.5 cm
- H = 5.5 cm
- I = 35 [40.5, 46] cm



QUESTION TIME

It is open forum time at the knitting club. The members we welcome include beginners and the more experienced. Who has the first question for our resident 'trouble-shooter'?

Pat Coulston

Q "I have a single bed machine, without the ribbing attachment and I would like to do some cuffs that are not in the double (mock) rib - suggestions please."

A "We did touch on this before when we discussed the tight stocking stitch cuff, so we can now recap and think of some variations. This type of cuff does look attractive and by altering pattern or colour each version can be made to look quite different."

a) A tight stocking stitch cuff which is attached to a full sleeve. Start (or finish) the sleeve on

waste yarn, that is, cast on with waste yarn and knit about six rows, knit one row across with the nylon cord and then knit the sleeve. Before knitting any cuff, you must do a little experimenting to enable you to find the stitch size to give this firm fabric.

Cast on over about 20 sts and at MT-1, K 10 rows. Using MT-1 and 1 dot, K 10 rows. Using MT-1 and 2 dots, K 10 rows. Using MT-2, K 10 rows and so on until the carriage gets a little stiff to push but still moves easily. For the purpose of the methods we are going to talk about, we will say we have selected MT-2.

Remove the work from the machine, examine the different tensions and see which you think would be best for the tight cuff. An average stocking stitch cuff would need about 54 sts.

Put up 54 needles to WP and return the sleeve (wrong side facing you) to these needles, doubling or tripling up the stitches evenly across the work. Leave the needles in HP as you work and, before knitting the row, close all latches, which will help the carriage to knit the row smoothly.

* In MT, K 1 row. Using MT-2 (the tight one you chose), K 30 rows. Repeat from * once.

To finish off - either:- 1) K 1 row at MT and cast off loosely and sew this cast off edge to the first row of the cuff, or:- 2) pick up the first row of cuff (again bringing all needles to HP) and using MT+1, K 1 row and bind off loosely. Finish off all the cuffs in either of these two methods.

VARIATIONS OF THE CUFF

b) Try a picot edge. Knit the 30 rows of the cuff. Transfer the 2nd

and then every alternate stitch to the left. Leave empty needles in NWP. K 1 row. Bring those needles back to WP and K 30 rows. Finish off loosely.

c) If you want to introduce a second colour at the picot edge, K 29 rows of the cuff. Change to chosen colour and K 1 row. Work the picot, knitting the one row. K 1 row (still with chosen colour). Change back to main colour and K 29 rows. Finish off loosely.

d) Another variation is to K 30 rows. Bring forward every 4th needle to HP, set the carriage for holding and K 4 rows. Set carriage to normal and K 30 rows. Finish off loosely.

e) Have you thought about a little cable on the cuff? It does involve a double rib, although the result does not look like one and is firmer. Return the stitches for the sleeve as in a) and using MT, K 1 row. Transfer needles to a 2x1 needle arrangement. The stitch size for the cabling needs to be a little looser than for the plain cuff. Using MT-1, K 2 rows. Cable over 1st, 3rd, 5th and so on pairs of sts. K 2 rows. Cable over 2nd, 4th, 6th and so on pairs of needles. K 2 rows. Repeat until about 28 rows have been knitted. In MT, K 1 row. Using MT-2, K 28 plain rows. Finish off loosely.

In case anyone here does not know what is meant by 'cabling':- Take two transfer tools, both with the single prong. On the first pair of stitches and with one of the

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tools, take the first stitch off the needle. Take the second stitch off the needle and place it on to the first needle. Put the first stitch, which is still on the tool, on to the empty 2nd needle. This is called a single cable. Repeat on the 3rd, 5th and so on pairs of needles. Bring all needles to HP (this is to make it easier for the carriage to knit across), K 4 rows. Repeat the cabling on 2nd, 4th, 6th and so on pairs of needles across the work. K 4 rows. Repeat until RC shows 24. Finish off loosely.

f) If you have a punchcard machine, why not try this in a Fair Isle pattern? Insert Card 1 from your basic pack into the machine and lock. Pick up sleeve stitches as usual and at MT, K 1 row (to select needles, if Toyota or Brother). Put in 2nd colour, change to MT-1, set for Fair Isle but keep card locked. Knit in Fair Isle for 30 rows. In MT, K 1 row. Using MT-1, K 30 rows in Fair Isle and finish off loosely.

g) A variation of the stripes is to release the card and knit the 60 rows with the card rotating which gives a completely different appearance."

Q "On some knitters' garments I have seen an attractive little hem at the base of the neckline and top of the sleeves of a dropped or semi-dropped shoulder garment - how is this done?"

A "Knit the garment and sew up one shoulder. Work out how many stitches you are going to need for the neckband. With main or contrast yarn, cast on by hand over this number of needles, using the latch tool method (if you know it), or by 'e' wrap. Using MT, knit about five rows and remove this little hem on waste yarn.

SINGLE BED METHOD: With the right side of the hem facing you, return the stitches to the machine; remove the waste yarn. With wrong side of work facing you, pick up the stitches for the neckband, K 1 row. Transfer stitches for 1x1 or 2x2 mock rib and complete the neckband.

RIBBING ATTACHMENT METHOD: Knit the little hem as above, removing on waste yarn. Knit the rib and transfer the stitches to main bed. Using MY, K 1 row. With right side of hem facing you, return stitches to same needles and with the wrong side of work facing you, return neckline stitches to machine. In MT, K 1 row. Using MT+1, K 1 row and finish off loosely.

Work in the same way to add the hem to the sleeves. Join the shoulders. Make the hem over the width of the top of sleeve, removing it on waste yarn. With right side facing you, return sleeve to machine. With wrong side facing you, return hem to the same needles. With wrong side of garment facing you, return this also to the same needles. Using MT, K 1 row. At T10, K 1 row and latch off."

Q "On my new Knitmaster 700 I am having terrible troubles casting on with the nylon cord. It works when just working over a few needles, but when I come to cast on over the full width of the bed, every time I get loops and just a mess. I have the side levers forward and weaving brushes down, but it still loops."

A "Keep the side levers forward and weaving brushes down, but do two more things. Increase the stitch size to at least plus one whole number above the main tension, knit the first row, put on the nylon cord as usual. Then using the single prong of the transfer tool, bring roughly every 10th needle forward over the nylon cord, leaving it in HP. Make sure the needle really goes over the nylon cord. K 1 row, not too fast, knit about six more and remove the cord. That will work."

Q "I have only had my machine a few weeks, so am a complete beginner and have £20.00 to spend. What do you advise?"

A "I thought I would play safe, so asked for suggestions from the floor! I thought the first suggestion a little unnecessary - 'a huge supply of aspirins!'. Calling the meeting to order we continued:- 'Three to four cones of good quality four ply yarn with which to practice and make the first garments', 'Some informative reading material', 'Some basic pattern books', 'Save the money and put it towards a Charting Device', 'Definitely a wool winder - you will need it from the first stage onwards!', 'Fill the freezer with food - you won't want to stop and cook!', 'A knitting machine table, if you don't already have one' (our questioner didn't); 'A lesson from a knitting machine tutor' (this one pleased me!); 'A year's subscription to Machine Knitting Monthly' (this one would please our Editor!).

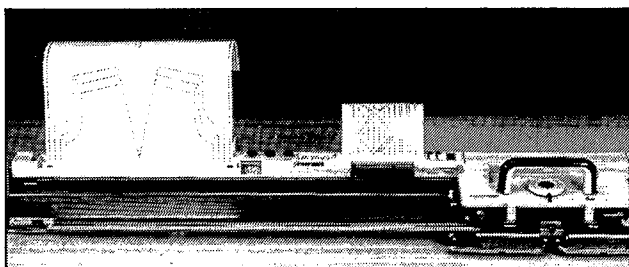
Time was running out and the meeting getting noisy so we took a vote on it. By a narrow margin, the wool winder won. I asked the questioner what did she think about this? She replied she already had a plentiful supply of aspirins, the freezer was stocked up, she was going to buy a table, had booked some tuition, would think about the Charting Device, would for now stick to a few basic patterns and, of course, she had ordered MKM from her newsagent! She thought she would take the members' advice and buy a wool winder and some yarn. On that happy note, coffee was served so I bade farewell till next time."

Time was running out and the meeting getting noisy so we took a vote on it. By a narrow margin, the wool winder won. I asked the questioner what did she think about this? She replied she already had a plentiful supply of aspirins, the freezer was stocked up, she was going to buy a table, had booked some tuition, would think about the Charting Device, would for now stick to a few basic patterns and, of course, she had ordered MKM from her newsagent! She thought she would take the members' advice and buy a wool winder and some yarn. On that happy note, coffee was served so I bade farewell till next time."

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CENTRE BACK PANEL

Push 41 Ns at left and 42 Ns at right of centre 0 to WP. 83 Ns. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 1 row. Release card and cont in tuck st patt *. K 253 [259, 269] rows.

SHAPE NECK

Note patt row on card. Using nylon cord, K 60 sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 6 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and foll alt row. 9 sts. K 10 rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over 37 Ns at right bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side reversing shapings.

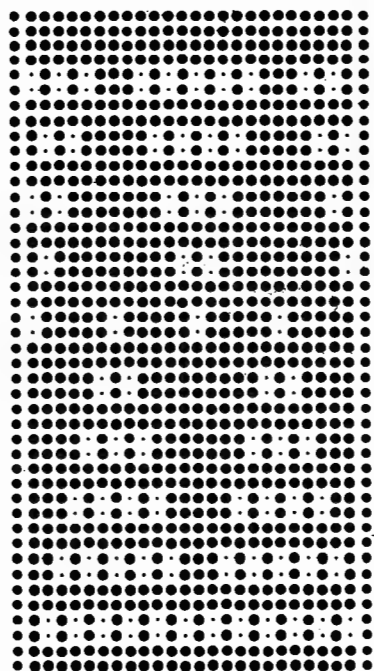
CENTRE FRONT PANEL

Work as for back to *. K 243 [249, 259] rows.

SHAPE NECK

Note patt row on card. Using nylon cord, K 52 sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 7 sts at beg of next row, K 1 row. Cast off 4 sts at beg of

PUNCHCARD



12 PANELLED SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

Amberlym Amber Lurex 4-ply.
1 (F, 2) x 330g cones in White (MY).

GARMENT WEIGHT

Finished garment in first size weighs 250g.

The fibre content of this yarn is 100% Acrylic. For further details about local or mail order stockists, please write to Amberlym, Greendale Mills, Windhill, Shipley, West Yorkshire BD18 1QB.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.
Actual size 102 [112, 122] cm, 40 1/4 [44, 48] in.
Length to shoulder 57 [58, 60] cm, 22 1/2 [22 3/4, 23 3/4] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

27 stitches and 54 rows to 10 cm, 4 in measured over tuck stitch (tension dial setting approximately 7)
28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7)

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of stocking stitch and purl side of knitting as right side of tuck stitch. Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit. The punchcard pattern is reproduced courtesy of Toyota from their Knitting Pattern Book. For further information about Toyota cards and machines, please write to Aisin Company (UK) Limited, 34 High Street, Bromley BR1 1EA. Count Ns in NWP as stitches throughout.

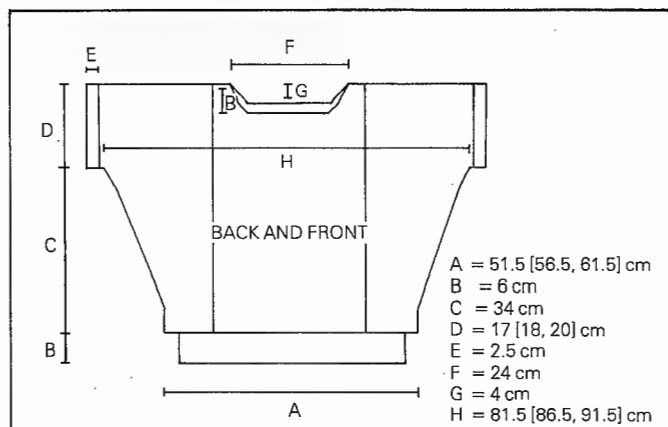
KNITMASTER ELECTRONIC MACHINES

Set pattern width indicator at 12. Place needle 1 cam at centre 0 and point cam 2 Ns in from each edge. Press button 1 (right light on) and button 2 (left light on 580 machines, right light on other models).

BROTHER ELECTRONIC MACHINES

Position pattern each side of centre 0.

next row, K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and foll 4 alt rows. 9 sts. K 12 rows. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over 21 Ns at right bringing Ns back to WP. Using WY, K a few rows and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side reversing shapings.



LEFT SIDE PANEL

Push 31 [30, 45] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MY, K 52 rows. Shape sides by inc 1 st at beg of next and every foll 4th row until there are 38 [45, 52] sts, then on every foll alt row until there are 63 [70, 77] sts, K 1 row. Cast on 2 sts at beg of next and foll 4 alt rows. 73 [80, 87] sts. K 67 [71, 79] rows. RC shows 204 [208, 216]. Place marker at right edge. K 68 [72, 80] rows. Cast off 2 sts at beg of next and foll 4 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 37 [44, 51] sts rem, then on every foll 4th row until 31 [38, 45] sts rem. K 51 rows. RC shows 408 [416, 432]. Using WY, K a few rows and release from machine.

RIGHT SIDE PANEL

Work as for left side panel reversing shapings and reading right for left and left for right.

BACK NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 71 sts in 1x1 rib. * K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 1 row. Inc 1 st at each end of next and foll 4 alt rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 80 Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 1 row. Dec 1 st at each end of next and foll 4 alt rows. K 2 rows. Inc 1 st at each end of next and foll 4 alt rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

With K side facing, pick up sts around back neck and place on to Ns. Using MT, K 1 row. Cast off.



TALKING TOYOTA

STARS AND STRIPES

No, we're not off to Disneyland! Feet firmly on the ground and in front of the knitting machine but mind full of pattern making.

Shelagh Hollingworth

NARROW PATTERNS ARE NOT NARROW-MINDED

When I began to do punchcard patterns on the Toyota K858 machine I did not feel at all hard done by that the patterns were just 12 stitches wide. I felt it was magic being able to make patterns of any size and with such ease – what's more, they stayed on my knitting bed too, instead of falling into my lap as I had pessimistically predicted they would.

In my ignorance I had equated pattern with punchcard and it hadn't sunk in that there were

people out there making patterned work using 24 and 40 stitch patterns, let alone 60 stitch patterns. For the most part when I looked at pictures of patterned garments I saw them as a finished item and the pattern merged as either an interesting scheme or an "I'd look dreadful in that" reaction. It was only after a bit more experience that I started to look at the picture with a more practised eye, summing up the pattern, how it suited the garment, whether it was an all over pattern or one laid out in rows, all this before I even looked at the punchcard chart. Now I find that I "read" the picture, rather like a book, since it gives such a lot of information. Not only all the details I have listed above, but also which type of machine it will suit.

Two of the most important things that have altered my view of punchcard knitting are 1) although a design might be termed suitable for 24 stitch repeat punchcard machines, if you study the chart you may well find that it can also be made on a 12 stitch repeat machine and 2) some machines work differently from the Japanese types and in the past I have tended to steer clear of those because the language didn't seem to relate to mine. However, that does not stop me using the basic pattern and adapting it to suit the Toyota K858. My motto is "I'll have a go". Thank goodness machine knitting magazines feature diagrams so that we can use a shaping device to get the same basic shapes for our garments. Even if the pattern chart is not in the language of our own machine we can interpret it until we end with a garment almost identical to the one in the photograph, with very little extra effort.

As for the 24 stitch repeat patterns, these are very easy to adapt if they have an obvious break between the two sets of 12 stitches across the chart. All that has to be especially remembered for the K858 is to reverse the punched holes. In other words, leave the blanks where the chart shows holes and punch holes where the chart shows blanks. If you haven't tried this yet it may sound like nonsense but if, like me, you did it the wrong way round once, you'll never forget it. Instead of getting a red motif against a yellow background, my

yellow work suddenly developed a straight red solid piece with a yellow motif – a strip, in fact, that I did not want.

There are plenty of 12 stitch repeats available now, just a glance through the magazine will tell you that and Toyota do further packs of 12 stitch repeat cards for the K858, creating a whole new world of patterning. I have tried many of these and simply altering the colour sequence often brings a new look to the pattern.

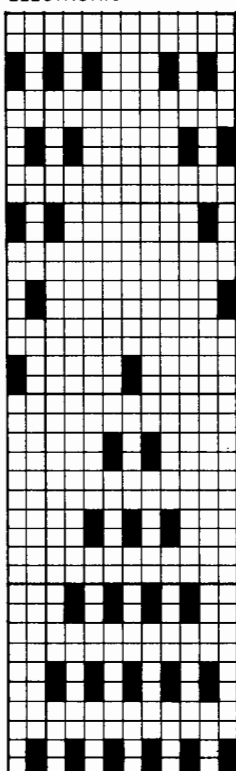
CREATING NEW FABRICS

Half the fun of machine knitting is trying out new ideas and making our own punchcard patterns is a very good way to start. The technique of punching and how to do it is quite well explained in books and the details that come with the punch are helpful too. It is in the actual patterning that the fun begins. If you are hooked on reality it may be best to start with ready-charted motifs, such as animals, flowers and other popular patterns but if you don't mind trying out abstract designs, the world's your oyster.

You can start by using the properly sized designing sheets if you wish, where the finished designs will come out to the natural shape and size. Or you can work it out on simple ten squares to the inch graph paper but I begin this type of designing on a piece of ordinary sketching paper. At this stage you could hardly call it fabric design, it's almost doodling. Just doodling on a piece of

◀56

ELECTRONIC



FRONT NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 79 sts in 1×1 rib. Work as for back neckband from * to *.

MACHINES WITHOUT RIBBER

Push 89 Ns to WP. Work as for back neckband from * to *.

ALL MACHINES

With K side facing, pick up sts around front neck and place on to Ns. Using MT, K 1 row. Cast off.

TO JOIN RIGHT SHOULDER

Push 9 Ns to WP. With P side of right back shoulder facing, replace sts on to Ns. With K side of right front shoulder facing, replace sts on to same Ns. Using MT and MY, K 1 row. Cast off.

TO JOIN LEFT SHOULDER

Work as for right shoulder reading left for right.

WELTS

Join side panels to centre panels

matching markers to shoulder seams.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 131 [143, 155] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 32 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 131 [143, 155] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 55 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With wrong side facing, replace sts from lower edge on to Ns gathering evenly. Using MT, K 1 row. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 96

[102, 112] sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 13 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 95 [101, 110] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 23 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

ALL MACHINES

With P side facing, pick up sts along lower edge of sleeve and place on to Ns. Using MT, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join side, sleeve and neckband seams.

paper can often bring surprising results. First I make the basic little scribble and then I add to it or send it in various directions just as you do when you are whiling time away. If it looks interesting I extend it by drawing a similar shape in reverse just underneath, or the shape might suit having another repeat beside it with a joining line. By this time I can tell if I'm on to something. I sometimes lightly colour it because that makes such a difference.

Now comes the tricky part. I have to make sure that it will transfer on to a 12 stitch card. For this I use ten to the inch graph paper. This sounds old-fashioned I know but it is quite readily obtainable and all I am using it for is to supply a squared grid, not as a measurement. I find the ten to the centimetre squared paper a bit trying on the eyes. As for the transferring, that becomes easier with experience and I must admit that I had had a lot of that with hand knitting before I went on to machine knitting. The most important thing to remember is that the look of the motif will be greatly extended, making your design look really stretched out from top to bottom. To get the true finished proportions it is necessary to know the tension required for the work. Once I have established the tension it is a matter of measuring the repeat both up and across. I know that it must not be more than 12 stitches wide and if it measures say five centimetres from top to bottom and my row tension is 36 rows to 10 cm, 4 in, then I must spread the design to cover 18 rows.

The pattern is well towards being finished now. Perhaps I shall insert a decorative row between the pattern repeats or try adding another row of repeats in pencil above the first tier, just to see how they fit in. If they run on attractively I shall leave them like that and just make the card with perhaps three sets of my pattern, a finished card of 54 pattern rows. When the pattern looks better with a decorative row between, it can suit the card to have only two repeats, since adding the decorative row also means having, possibly, a couple of blank rows between. All this time I work in pencil because it is so easy to rub out anything that doesn't look right. Sometimes there is no other way to tell how a design will look without putting pencil to paper and if I had to keep starting anew I'd have given up long ago. At last it's time to transfer the design to the punchcard.

MAKING IT ALL WORK FOR YOU

Have card - will knit. The first swatch is the telling one. It not only tells me the tension it tells me whether the pattern is a "yes"

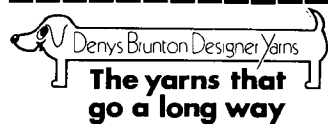
or a "no-no". I cannot say that any pattern has been a total disaster so far. Some of them need adjusting, but they can still be used, one way or another. As I have urged you before, do try using the cards in conjunction with the patterning dials on the Toyota K858, you can alter the look so completely by adding stripes in the pattern, or a zig-zag with so little effort. While my pattern may not be exactly what I wanted nothing goes to waste and I keep them all so that they will come in useful for another garment.

I don't just stick with all over patterns. I also like to make patterns consisting of decorative stripes alternating with little patterns that have gaps between the repeats. These I call the stars and stripe patterns. They are so useful.

Because they are quite small patterns they suit children's garments and you can either repeat them right through the article or just use the strips around the edges. The same card can be used for adults' things in the same way but using a different multiple of the stars and stripes. By using, say, three stripes with two rows of the small star pattern between you build up an interesting pattern in itself. I have tried this idea in all sorts of ways, using the same card for a whole family of designs, with the father's garment being in one colour with borders, the mother's in different colours but with the stripe pattern all over and the children's patterns in a variety of the borders. They all blend in beautifully without looking as though the family is a set of clones.

This method of patterning does tend to have a horizontal look and I must admit, isn't always kind to larger sizes. That's where the 12 stitch repeat comes into its own. Turn the stars and stripes idea on its side and the stripes are vertical which is terrific for slimming look garments. There are many patterns for sideways knitted sweaters and so on these days and all you have to do is to feed in your own punchcard to make attractive stripes going up and down. Try to keep to abstract themes for this so that people won't be able to say "that pattern is upside down". When I first lived here I suffered because the room where I knitted had wallpaper that had been put up the wrong way - yes, people do notice.

There are many other ways you can be one step ahead with your 12 stitch repeat patterns. I'm sure I haven't even mentioned your own favourite. Perhaps you'll write and tell me what it is.



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CUT'N' SEW

We are delighted to welcome a new contributor this month. Well-known television and radio personality, Betty Foster, is joining us to share her ideas for cutting knitted fabrics into simple clothes that are stylish yet easy to sew. Knit, cut and sew, is a formula which is full of exciting possibilities and who better to get us started than Betty?

She begins the series this month with a simple top in striking diagonal stripes.

Betty Foster

You will undoubtedly know me as a dressmaker and have either heard me on Woman's Hour Tuesday Calls or seen some of the different television series that I have done – all about making clothes.

As a dressmaker I have been used to working with knitted fabrics of all types for many, many years and have loved the flexibility that knitted fabrics bring to clothes and the fact that they are so comfortable and easy to wear.

The factory machines producing knitted fabric by the metre are very similar indeed to the home knitting machines that so many of you have.

So why are not more of you actually knitting fabric, which you can then use in the normal way for dressmaking?

You can produce the most exciting fabrics and colour combinations using even the simplest knitting machines and you can knit the trimmings to go with the fabric – something the ordinary dressmaker finds very difficult to get in the shops.

I was delighted when your Editor asked me to start a series about knitting fabrics and using them for dressmaking, but I realised that there was a major hurdle to overcome . . . *machine knitters are not keen to cut through what they have knitted.*

Well . . . it is just like buying knitted fabric by the metre, you must be careful about the choice.

Don't buy or knit loose knitted fabric, which will be difficult to sew, possibly catching in the machine foot as you go along.

Don't buy or knit fabric that is too heavy for the garment you are making.

Do try out different tensions and cards on your machine until you find a "fabric feel" that satisfies your requirement.

Do start simply, with something as easy as this month's pattern, which will give you the confidence to CUT your knitted

fabric and will introduce you to the dressmaking technique of cutting your fabric "on the cross" to get the diagonal striped effect.

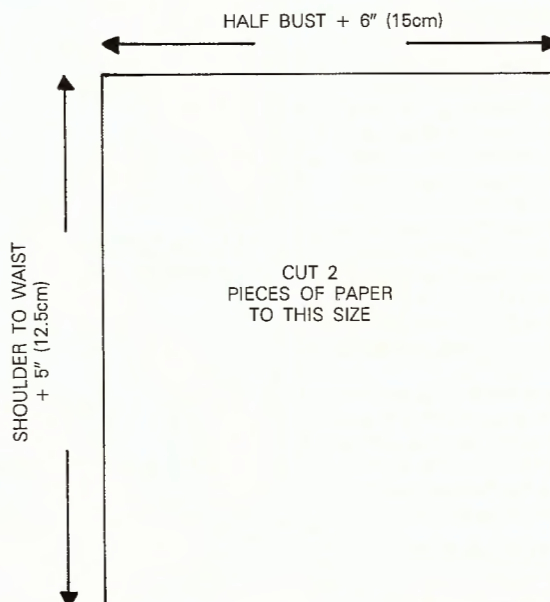
HOW TO START

THE PATTERN

1. Take your biggest bust measurement and divide it by 2 =
2. Add 6 in (15 cm), i.e. half bust + 6 in (15 cm) =
3. Measure your shoulder to waist and add 5 in (12.5 cm) =
4. Cut two pieces of paper to this size. Diagram 1.
5. Follow diagram 2 to draw up the front and back pattern for the blouson top.

Carefully write the information and grain lines on the pattern.

DIAGRAM 1



KNITTING THE FABRIC

You can knit any suitable fabric, the only rules are that you need to knit:-

PIECE 1. PLAIN

Knit one piece finishing at exactly the size of the paper rectangle in diagram 1.

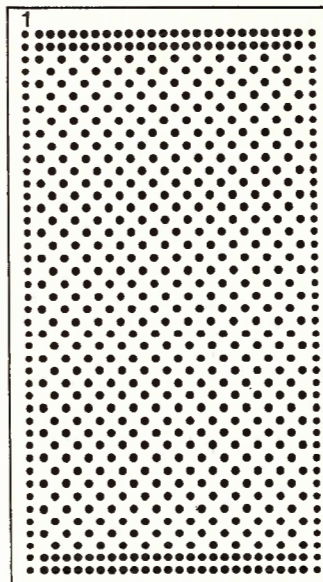
PIECE 2. STRIPED

Knit one piece finishing at exactly the same size as piece 1.

PIECE 3. THE BOTTOM BAND

Knit ribbing 3 in (7.5 cm) deep to fit your top hip.

The fabric we have used was knitted for us on a standard gauge punchcard machine by the Crewe Knitting Centre, Edleston Road, Crewe. They used navy and cream in quality Rania by Bramwell, a bouclé yarn in 80% acrylic, 20% nylon which comes on 500g cones. The fabric was knitted in tuck stitch using Card I and tension 2.



TO CUT OUT

1. Place the pattern pieces on to the fabric you have knitted following diagram 3.

ORDER OF SEWING

1. Stitch the striped top front piece to the plain bottom front piece.
2. Stitch the striped top back piece to the plain bottom back piece.
3. Stitch the shoulder seams. Use 1 in (2.5 cm) strips from leftover fabric to bind the neckline or use bought bias binding.
4. Stitch the side seams. Neaten the armholes with either a zig-zag machine stitch or an overlocker, then turn and machine a small hem.
5. Join your bottom band into a circle.
6. Gather the bottom of the blouson to fit the band when the band is slightly stretched.

This is important, otherwise the machine stitching joining the band to the top will crack when you put it on.

Ideally you should stitch the band to the top using a stretch stitch on your machine or a very small zig-zag stitch to allow the join to "give" when you put the garment on.

OPTIONS

1. You can buy fabric to make the top, first making the pattern to decide how much you need.

If you use woven fabric, cut the hip band *on the cross* of the fabric.

THE SKIRT

The skirt is a simple Betty Foster yoked pattern which you can make for any size without a pattern.

For a leaflet and sewing instructions write to: Betty Foster, PO Box 28, Crewe CW1 6PH, enclosing a postal order for 30p and stamped addressed envelope.

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MACHINE KNITTING MONTHLY**
JULY ISSUE . . . on sale Thursday 14th June

A Mary Dowse Original

GIVE YOURSELF A TREAT

This fabulous party dress designed by Mary Dowse that is interesting to knit as well as a certain winner to wear!

It takes Mary's wonderful eye for colour to mix the contrasts of the skirt and underline them with a froth of orange net... and if you are thinking "It's too young for me", think again, as there is a version for larger sizes.

The skirt is in coloured drive lace or release stitch. It is knitted in three colour double jacquard with all the stitches on the main bed taken off or released every few rows to give the laddered lacy effect. The original was knitted in 2/30's Acrylic yarn and lurex for the skirt and Hobby for the tiny bodice. A pattern is available for this style to size 16 and in a softer sleeved version for larger sizes. All pattern details are for both Japanese and Pfaff machines. Price £2.50 post free.

To: Mary Dowse, 50 St Anne's Crescent,
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Please send me _____ pattern(s)
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I enclose cheque/PO for _____
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Name _____

Address _____

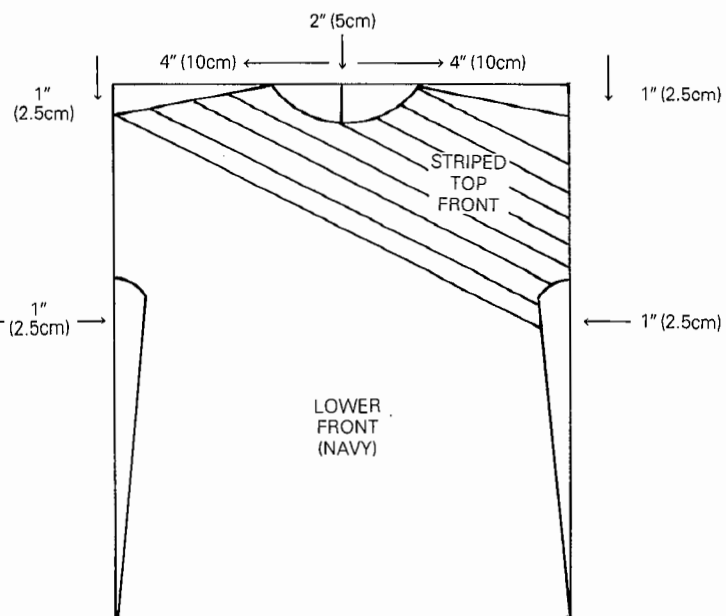
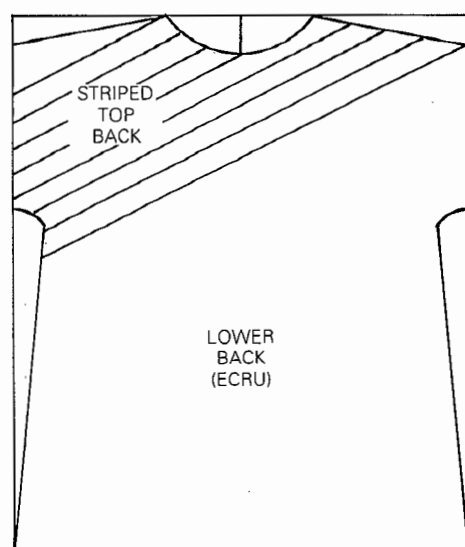
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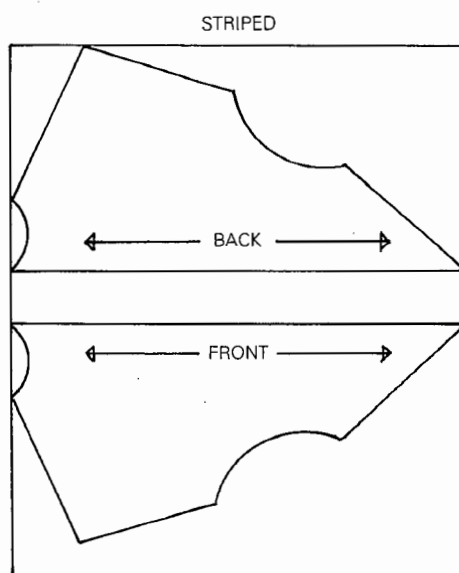
DIAGRAM 2

All measurements as for front

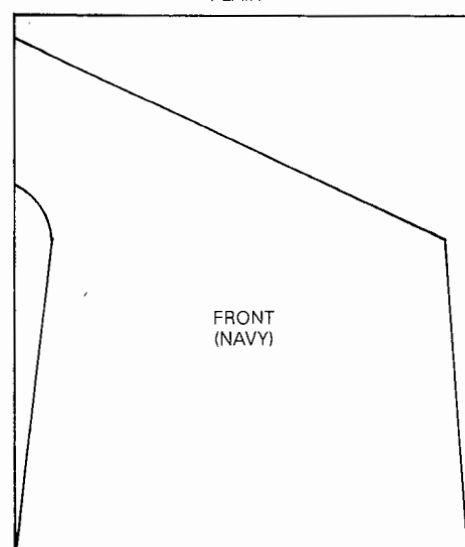


NOTE:
SELECT COMFORTABLE
ARMHOLE DEPTH

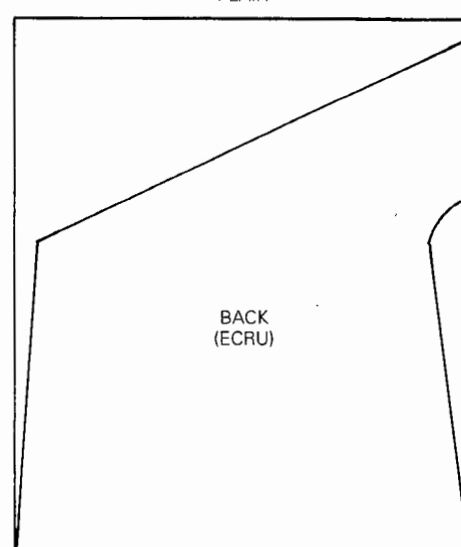
DIAGRAM 3



PLAIN



PLAIN



NOTE. 1. FABRIC
KNITTED TO ALLOW
FOR MATCHING STRIPES

NOTE. 2. CHECK REQUIREMENT FOR
STRIPED FABRIC AFTER CUTTING
YOUR PATTERN AS IT CAN VERY
ACCORDING TO SIZE.

DEAR ANNE...

23

machine was returned and I tried it on the same pattern. I had no problems with needle selection until I had done 480 rows (240 patterns). I then had spasmodic needle selection and the machine would not hold a pattern.

I complained again and the engineer returned and put in a new computer.

I have found that the machine works perfectly on some patterns, but on those patterns with four or five stitch transfers, the machine is prone to wrong needle selection – even with the line filter permanently in the circuit. I have to overcome this by hand selection until the machine decides to behave! Sadly, I have written to the manufacturers and they have not yet replied.

My supplier has put all of the problems down to me and wishes to sell me a video on programming – in spite of the fact that I have had no difficulty in getting the programme right and have used several variations on the same basic pattern for the suits I have made.

All this has taken a year but in spite of all the problems with the machine, I would buy another. I feel the best one can say is that they are temperamental.

I would say that the instruction book is not perfect. It's quite adequate, but I find it particularly frustrating to get to the end of a page (and, so it seems, to the end of the instruction) to find that something I've been trying does not work. Often I've found the information concluded on the following page after a further piece of information.

I hope my comments might be useful.

Yours sincerely
A Cotton
Erich, Derbyshire

Thank you very much for sharing your experiences with us Miss or Mrs Cotton. In the office, we felt really heartened that you'd persevered and would still buy another electronic machine. We were also particularly impressed by the fact that you did not intersperse the manufacturer's name between every other line when, surely, you must have felt so inclined.

Dear Anne

I thought you might like to pass this tip on to other readers. It's a great help in keeping a knitting table tidy.

My husband is a keen knitter

himself and he's made a wooden shelf to fit under a knitting table. It's 3/4" thick, 11" wide and 3'4" long. He cut a slot at each end and one in the middle to accommodate the diagonal bars and this allows the shelf to rest on the table's horizontal bars.

It's easy to fit. You simply unscrew the diagonal bar where it joins the horizontal bar (at one end only), lift the diagonal bar, slide the centre of the shelf into the opposite fixed diagonal bar which is resting on the horizontal bar, put the loose diagonal bar into the slot and, with the shelf resting on the horizontal bar, screw it down.

The shelf is very useful because it will hold the lid, ribber carriage, weights, combs, tool box and so on. Everything is in easy reach and to stop things sliding off the edge, my husband finished the edges with 1" wide beading.

Yours sincerely
Mrs K Cook
Bridlington, Humberside

Dear Anne

Here's a tip for using Pudgies Baby Wipe containers. They can be used as they are for fine yarn or the holes can be made a bit bigger for chunky yarn.

With the ball of yarn in the empty Pudge box, pull the strand of yarn through the hole and replace the lid. You not only have a clean container for yarn (especially useful for light

colours), but the added bonus of the yarn having a lovely smell! It's also a great help when knitting intarsia patterns.

I wasn't sure if other readers would know what Pudgies were – but you told us about them in the January issue! We tried them and think they are very good, so Machine Knitting Monthly has come up with another good product!

Yours sincerely
Mrs Joyce Emms
Handsworth, Sheffield

Dear Anne

I've just received your super magazine and read that Mrs Birts in Rye, East Sussex had been told that a Singer SB100 was an old machine. It is not!!

I compare this very simple machine to the intarsia carriage on many Japanese machines. The SB100 carriage knits in much the same way.

I find that dropped stitches only occur 1) when a latch is closed before laying the yarn across the needles and 2) where the yarn jumps out of the needle.

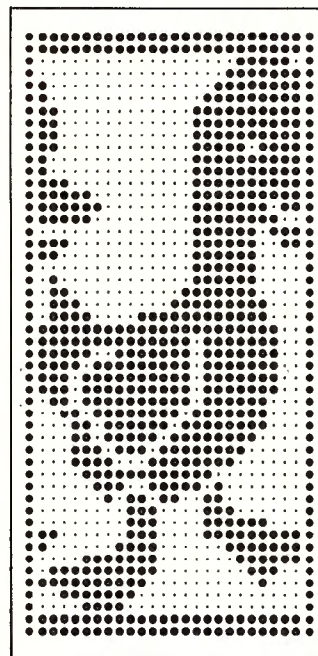
My favourite non-standard piece of equipment is a clothes peg. It can be used to give sufficient tension to the yarn. I find the ideal place is just above the floor if knitting one-handed.

I acquired a machine to knit four ply jumpers for myself and my son and produced a large number

for him (he was then aged four) before deciding to buy a more complicated machine.

A useful one-handed 'e' wrap can be worked by using a clothes peg to weight the yarn before wrapping the first needle twice and all the rest once. (Don't forget that the Garter Carriage now casts on automatically for Brother owners!)

Hope this helps.
Yours sincerely
Mrs Katherine Humphries
Poole, Dorset



Dear Anne

Catherine Wood's duckling punchcard (Orchis, October '89) appealed to me so much that I decided to adapt it for a 24 stitch card to suit my Knitmaster machine. Although the neck has grown, it is still 46 rows tall.

To produce one duckling as a single motif totalling 30 stitches wide using the adapted version, move the motif cams two needles to the right for rows six and seven of the motif. Return them to the normal position for a further 22 rows. At this stage, move cams six needles to the right for rows 30 to 44 inclusive. Return the cams back to normal position for the final two rows.

The long floats can be caught down with strands of 2/30's yarn at intervals across the work, or a lining could be attached for that particular section.

Yours sincerely
Margaret Harris
Okehampton, Devon



"But you never have called me 'dimple' – it must have been someone you knew before me."

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 101 [107, 115, 121, 129, 135, 143, 149] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 30 rows. Transfer sts for st st. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 101 [107, 113, 119, 128, 134, 143, 149] Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000 *. Using MT-2 and MY, K 51 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. K 1 row. Using WY, K a few rows and release from machine.

ALL MACHINES

Push 48 [52, 55, 58, 61, 64, 68, 71] Ns at left and 49 [53, 56, 59, 62, 65, 69, 72] Ns at right of centre 0 to WP. 97 [105, 111, 117, 123, 129, 137, 143] Ns. With carriage at right, replace last row of sts worked in MY on to Ns, gathering evenly. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT and MY, K 1 row. Release card and cont in tuck st patt. K 135 [135, 135, 135, 139, 145, 145] rows. RC shows 136 [136, 136, 136, 140, 140, 146, 146] and work measures 32 [32, 32, 32, 33, 34, 34] cm, 12½

14 SHORT SLEEVED TOP WITH COLLAR

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber. We used a Toyota 901.

MATERIALS

CYS 4-ply Perlé.

1 [1, 1, 1, 1, 1, 1, 1] x 400g cone in Coral (MY).

GARMENT WEIGHT

Finished garment in fourth size weighs 330g.

The fibre content of this yarn is 100% Acrylic. For further details about local or mail order stockists, please write to C.Y.S., 4-6 St. Mary Gate, Rochdale, Lancashire OL16 1DZ.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust or chest 71 [76, 82, 87, 92, 97, 102, 107] cm, 28 [30, 32, 34, 36, 38, 40, 42] in.

Actual size 76 [82, 87, 92, 97, 102, 108, 113] cm, 30 [32½, 34½, 36½, 38½, 40½, 42½, 44½] in.

Length to shoulder 47 [49, 51, 52, 53, 54, 55, 56] cm, 18½ [19¼, 20, 20½, 20¾, 21¼, 21¾, 22] in.

Sleeve seam 8 [8, 9, 9, 9, 9, 10, 10] cm, 3 [3, 3½, 3½, 3½, 3½, 4, 4] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

25 stitches and 54 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment. Punch card, as shown, before starting to knit. We used a Toyota card 127, page 35 of Knitting Pattern II Book and reproduce it courtesy of Toyota. For further information about Toyota cards and machines, please write to Aisin Company (UK) Limited, 34 High Street, Bromley, Kent BR1 1EA.

[12½, 12½, 12½, 13, 13, 13½, 13½] in. Place marker at each end.

SHAPE ARMHOLES

Dec 1 st at each end of next and every foll alt row, until 77 [85, 91, 97, 103, 109, 117, 123] sts rem ** K 63 [73, 83, 89, 89, 95, 95, 101] rows. RC shows 218 [228, 238, 244, 248, 254, 260, 266] and work measures 47 [49, 51, 52, 53, 54, 55, 56] cm, 18½ [19¼, 20, 20½, 20¾, 21¼, 21¾, 22] in.

SHAPE SHOULDERS

Cast off 10 [12, 12, 13, 15, 16, 18, 19] sts at beg of next 2 rows and 10 [11, 12, 13, 14, 15, 17, 18] sts at beg of foll 2 rows. Cast off rem 37 [39, 43, 45, 45, 47, 47, 49] sts.

FRONT

Work as for back to **. K 35 [45,

51, 57, 57, 63, 57, 63] rows. 28 [28, 32, 32, 32, 32, 38, 38] rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using a length of MY, cast off centre 21 [23, 25, 27, 27, 29, 27, 29] sts. Using nylon cord, K 28 [31, 33, 35, 38, 40, 45, 47] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on next and every foll alt row until 20 [23, 24, 26, 29, 31, 35, 37] sts rem. K 12 [12, 14, 14, 14, 14, 18, 18] rows.

SHAPE SHOULDER

Cast off 10 [12, 12, 13, 15, 16, 18, 19] sts at beg of next row. K 1 row. Cast off rem 10 [11, 12, 13, 14, 15, 17, 18] sts. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP.

Lock card on number previously noted. Set carriage for patt and take to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side, reversing shapings.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 37 [42, 47, 50, 50, 52, 52, 55] Ns at left and 38 [43, 48, 51, 51, 53, 53, 56] Ns at right of centre 0 to WP. 75 [85, 95, 101, 101, 105, 105, 111] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 14 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 37 [41, 47, 50, 50, 52, 52, 55] Ns at left and 37 [42, 48, 51, 51, 52, 52, 55] Ns at right of centre 0 to WP. 74 [83, 95, 101, 101, 104, 104, 110] sts. Work as for back from * to *. Using MT-2 and MY, K 25 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

1ST, 6TH, 7TH AND 8TH SIZES
Inc 1 st at right edge.

2ND SIZE

Inc 1 st at each end.

ALL SIZES

75 [85, 95, 101, 101, 105, 105, 111] sts.

ALL MACHINES

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st patt. K 27 [27, 31, 31, 31, 31, 37, 37] rows. RC shows 28 [28, 32, 32, 32, 32, 38, 38] and work measures 8 [8, 9, 9, 9, 9, 10, 10] cm, 3¼ [3¼, 3½, 3½, 3½, 3½, 4, 4] in. Place a marker at each end.

SHAPE TOP

Dec 1 st at each end of next and every foll 3rd row until 65 [75, 85, 91, 91, 95, 95, 101] sts rem, then on every foll alt row until 57 [67, 77, 83, 83, 87, 87, 93] sts rem. K 1 row. RC shows 50 [50, 54, 54, 54, 54, 60, 60]. Cast off.

COLLAR

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 155 [155, 161, 161, 167, 167, 173, 173] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 45 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER



◀ 66

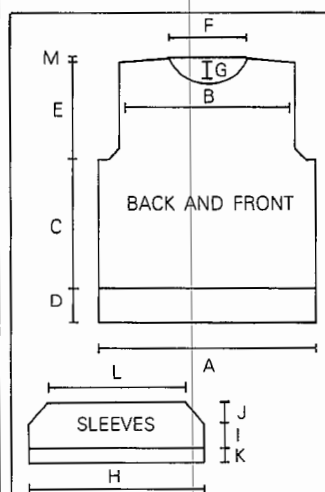
Push 155 [155, 161, 161, 167, 167, 173, 173] Ns to WP. Work as for back from * to *. Using MT-2 and MY, K 91 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. Using MT, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams. Pin collar into position unravelling WY as required. Backstitch through open loops of last row worked in MY. **MACHINES WITHOUT RIBBER** Neaten ends of collar.



- A = 38.5 [42, 44, 46.5, 49, 51.5, 54.5, 57] cm
- B = 30.5 [34, 36, 38.5, 41, 43.5, 46.5, 49] cm
- C = 25 [25, 25, 25, 26, 26, 27, 27] cm
- D = 7 cm
- E = 15 [17, 19, 20, 20, 21, 21, 22] cm
- F = 14.5 [15.5, 17, 18, 18, 18.5, 18.5, 19.5] cm
- G = 5 [5, 6, 6, 6, 6, 7, 7] cm
- H = 30 [34, 38, 40, 40, 42, 42, 44] cm
- I = 5 [5, 6, 6, 6, 6, 7, 7] cm
- J = 4 cm
- K = 3 cm
- L = 23 [27, 31, 33, 33, 35, 35, 37] cm
- M = 1 cm

TEACH-IN

JACQUARD KNITTING ON KNITMASTER AND BROTHER MACHINES — PART 3

So far in this series of articles I've covered how to knit double jacquard on punchcard and electronic machines and what is happening when you knit double jacquard. I've also covered punching out a pattern for double jacquard for punchcard machines.

This month I want to look at knitting plain jacquard, which is what I call jacquard that is knitted with just one colour showing on the right side.

Ann Kite

Double jacquard isn't just a pattern, it is also a fabric, with its own particular structure. So if, on your garment, you just want a patterned border in double jacquard, the rest of the garment is knitted in plain jacquard so that the fabric is the same throughout the garment, although only a small area is patterned.

Now let's see how we do that. First let's go back to what is happening as we knit double jacquard. Remember it's a four row cycle and after every four rows you've knitted two complete rows of original design. The main carriage is set to slip (or part) and the ribber carriage is set to knit every needle on every row. (So far I've considered only the basic ribber setting, I'll cover the other settings possible on the newest ribber later.)

Fig. 1 shows the simple design we worked with last month. If this is our original design (before being punched out for double jacquard) then on the first row of the double jacquard cycle the main carriage knits the background stitches for row one Fig. 1. On the second row of the cycle the pattern stitches for row one Fig. 1 are knitted. Row three of the cycle knits the pattern stitches for row two Fig. 1 and row four of the cycle the background stitches for row two Fig. 1. So we knit background, pattern, pattern, background. As we saw last month, when you punch out a punchcard for double jacquard, row one has the background stitches for row one Fig. 1 punched out, row two the pattern stitches for row one Fig. 1 punched out, row three the pattern stitches for row two Fig. 1

and row four the background stitches for row two Fig. 1.

Fig. 2 shows the design from Fig. 1 punched out for double jacquard. The pattern rows are often referred to as the positive rows and the background rows as the negative (see May's article). (On electronic machines of course the machine works this out for you, you don't have to redraw your pattern, you just use it as it is in Fig. 1.)

Now to return to plain jacquard. How do we punch that out? Well "plain" means "no pattern", so there are no pattern stitches to punch out on rows two and three of the card, so those rows (the positive rows) would be completely blank and the background (or negative) rows that pair with them will be completely punched.

The original design in Fig. 1 is twelve rows long and the last row is blank, that is it would be knitted in background only. You can see that row, transferred to double jacquard, becomes a blank positive row (row 23 Fig. 2) and a completely punched negative row (row 24 Fig. 2).

A complete card punched out for plain jacquard would look like Fig. 3. Fig. 3 is a very useful card to punch out and keep. Then if you want to do a border pattern just punch out the design once. Make sure the number of rows punched out is divisible by four. If necessary add one positive and one negative row punched out for plain jacquard (as for rows 23 and 24 Fig. 2).

When you knit the pattern, join the punchcards from Fig. 2 and Fig. 3 together. When you've knitted the border and are well on

to the "plain jacquard punchcard", the card for the border can be removed (without disturbing the "plain card"), the ends of the "plain card" can then be joined and you can carry on knitting to the end of your work. If you do it this way you don't have to worry about when to change from the border pattern card to the plain card.

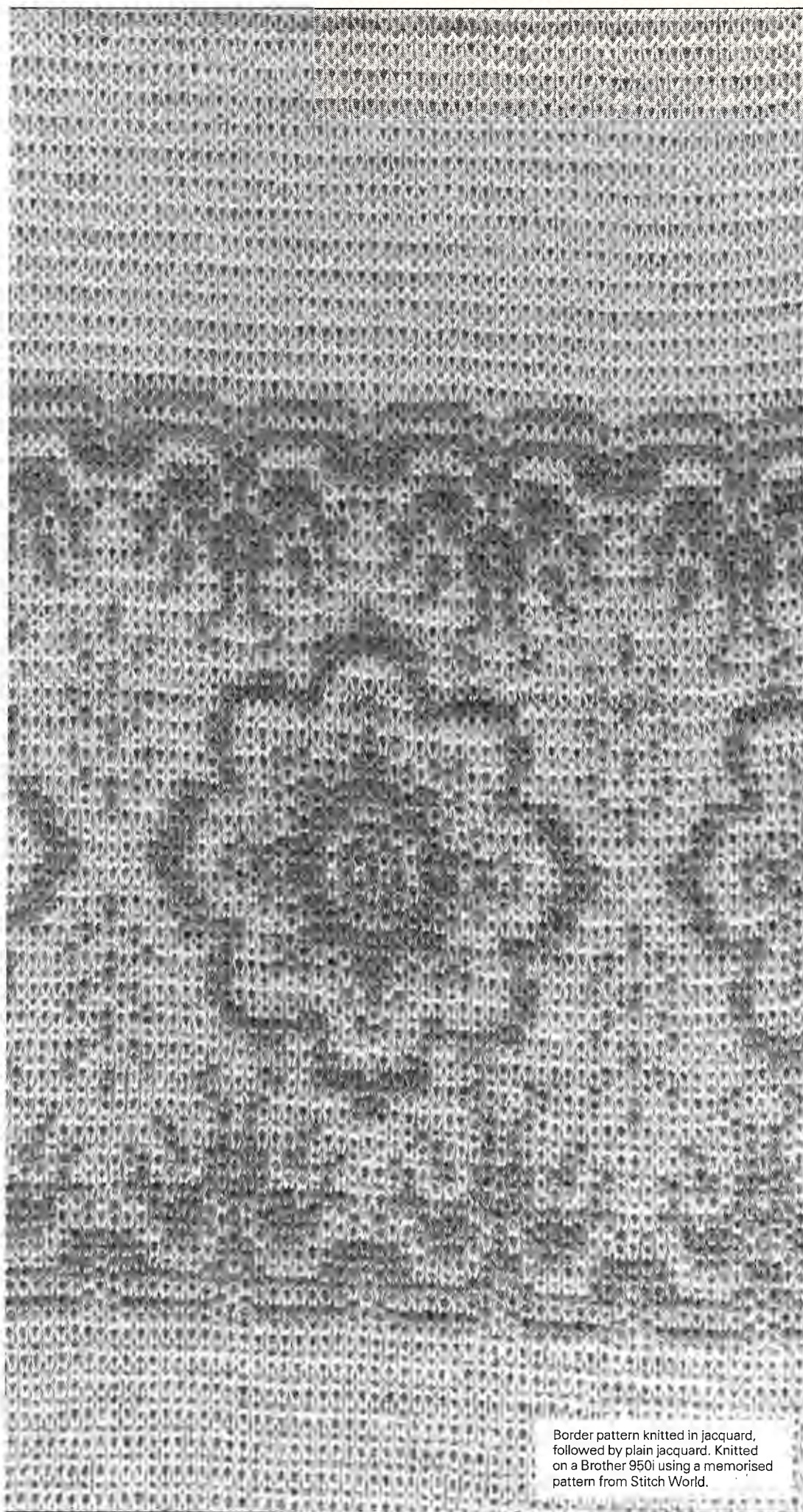
The number of rows in the border pattern has to be divisible by four so that when joined to the plain jacquard card, the sequence of negative, positive, positive, negative rows is correctly maintained.

On the electronics you programme "plain jacquard" by programming in a blank area of the pattern card or memorised pattern. There are various ways of doing this. On a Brother 950i or 950, with a memorised pattern and in the 999 mode, you can add blank rows to the top of the pattern. The only restriction is that the maximum total length of the pattern including the patterned area must not be more than 999 rows. So if you make your pattern 999 rows long you can be sure you'll have knitted the whole length of any piece of your garment before the pattern returns to row one and the beginning of the border pattern. If you have a 950i with a PPD you can add plain rows to any design in exactly the same way after transferring the design to the knitting machine. (You could of course add plain rows before transferring but if you do you'll be cluttering up the memory with plain rows.)

Patterns drawn on a mylar sheet for the 950i or 910 need a different method.

On a 950i you can feed in several mylar sheets (up to a total of 998 rows if you wish) to make one pattern. But of course they would have to be blank (apart from the first one which would have just the border pattern) and you might not have enough blank mylar sheets. So it's not really a practicable method.

On the 950 or 910 you can only use one mylar sheet at a time so you could draw the pattern at the bottom of an otherwise blank mylar sheet and then key in 150 rows as the length of the pattern. But for an adult garment, 150 rows might not be enough to allow you to complete your piece of knitting.



Border pattern knitted in jacquard, followed by plain jacquard. Knitted on a Brother 950i using a memorised pattern from Stitch World.

Instead we make use of the three memories of the Brother 950i, 950 and 910 Mark II. Each position of the pattern selector switch has its own memory and each can be programmed for different patterns before starting to knit. So you can make use of two of these, using one for the patterned jacquard and one for the plain.

On the 950i, you have to start by reading in the whole mylar sheet (which may have other patterns on it as well as your border pattern). From this point on it's the same method for all three machines.

First choose the pattern selector switch position appropriate for the way in which you want to position your border pattern and then programme (and read in on the 950 and 910) the border pattern in the usual way. (The pattern doesn't have to be an even number of rows long. The machine will programme the correct sequence of negative, positive, positive, negative whatever the length of the border pattern.) Now choose one of the other pattern selector positions for the plain jacquard. Choose a blank square (yes, one will do) from the first row of your border pattern and programme (and read) that in. If you've used the lower (all-over pattern) position for your first programme you may be wondering how to programme all over patterning on one of the other programmes. If you use the A programme simply programme Y 100 and G 100 as your two edges of the pattern repeats.

To knit, first knit the border pattern as far as (but not including) the last row. At this point the carriage should be at the left. Change the pattern selector switch to the position that you used for programming in the blank square. Then carry on knitting. (You don't seem to need to go outside the turn mark before continuing).

As you knit the last row of your pattern, if you're knitting in the main colour all the needles should select, if you're knitting in the pattern colour, only the end needles will select.

I've checked out the above sequence of events on the Brother 950i and 950, but not on a 910 Mark II as my 910 is a Mark I. If you have a Mark II though, do have a go.

The brother 910 Mark I only has

70 ►

◀69 one memory, so you have to use a different method. First key in and knit the border pattern. You must key in an even number of rows for the border pattern, including a

blank row at the top of the pattern if necessary. Set the row counter to zero and knit the border pattern as far as (but not including) the last row – the carriage will be at

the left. Press RR and then programme in a blank square from anywhere on the mylar sheet and press CF and carry on knitting. On the first row to the right, all the

needles should select. The border pattern has to be an even number of rows long to keep the negative, positive, positive, negative sequence correct. After re-programming at the end of the border, the machine always goes back to the beginning of the sequence. So the last row of the border pattern must be the fourth row of the sequence and it will only be this if your border pattern is an even number of rows long.

On the Knitmaster 580 electronic with a design controller, when you read the pattern into the design controller, read in one row extra (which must be blank), then when you get to the final blank row (the carriage should be at the right), turn on the inspection light and leave it on. This has the effect of "locking" the pattern on the blank row.

If you're knitting with a mylar sheet on a Knitmaster 580 or 560, the easiest way is to knit your border pattern and, as you knit the last row of the border pattern, the mylar sheet will return to row one. Stop after knitting the last row (the carriage will be at the right), turn on the inspection light and feed the mylar sheet to a blank row. Turn the inspection light off to read the blank row and then turn the inspection light on again and carry on knitting.

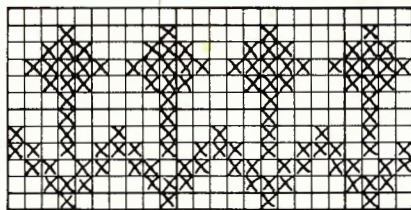
As on the Brother electronics it doesn't matter how many rows long the border pattern is, the machine will maintain the correct sequence of negative and positive rows. (I've only been able to check this out on a Knitmaster 580 and 560, but do try it on your 500 or 550.)

There just remains one final question about knitting plain jacquard, whether on a punchcard or electronic machine. Do you go on changing colour? Really the choice is yours. You'll find that if you do change colour then the main colour in the plain area will have exactly the same tone as the main colour in the patterned area. (The second colour, even when it's not visible on the front, does affect the tone of the main colour when it lies behind it.) If you don't change colour (that is you knit in the main colour only) you'll find the main colour is denser in the plain area compared to the pattern area. The effect varies with yarns and colours and tensions. It's too subtle to show in a black and white photograph, but knit some plain jacquard, first changing colour and then not and compare the effect. You should do this for every garment you knit when part of it is in plain jacquard.

Last month I said I'd be writing this month about marking cards for more than two colours. However it hasn't fitted in this month. I will include it when appropriate.

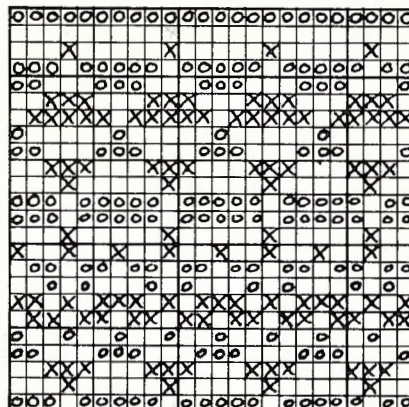
I'll be back next month with more about double jacquard.

Fig. 1



Pattern punched out for single bed Fair Isle. Pattern repeat is 12 rows long (12th row is blank) x marks punched holes. Please note that this diagram is exactly the same as Fig 3 on page 35 of the May '90 issue. Last month we mentioned the blank row in the text but omitted it on the diagram. We feel this might have confused some knitters so we're pleased to reproduce the diagram in full above.

Fig. 2



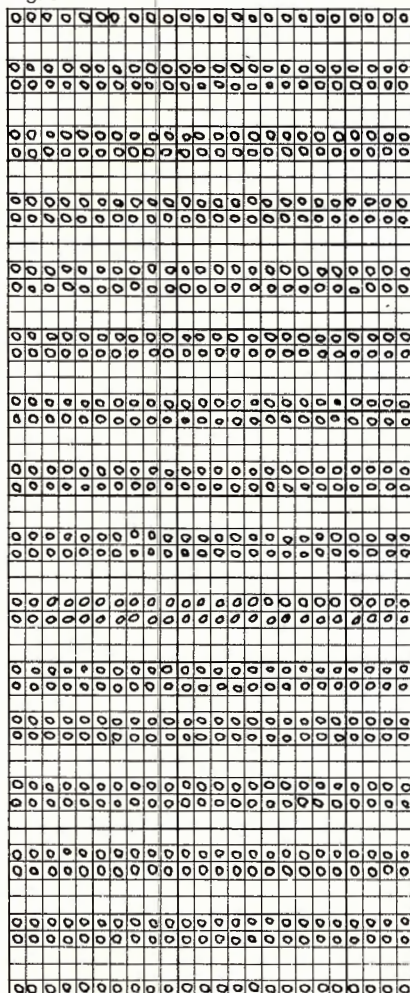
Pattern from Fig. 1 completely punched out for double jacquard.

x marks punched holes of positive rows

o marks punched holes of negative rows

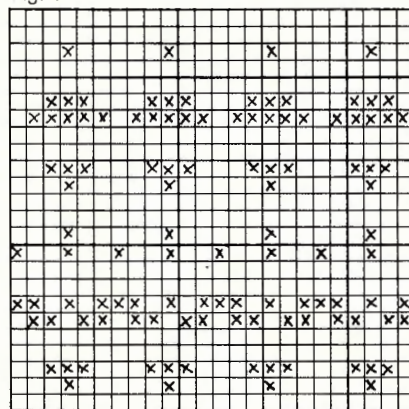
Pattern repeat 24 rows long

Fig. 3



Punchcard for plain jacquard
o marks punched holes of negative rows

Fig. 4



To clarify Ann's article as much as possible, please refer to the diagram above for every reference to FIG 4 in the May article in our Teach In series. We have included the blank rows on the diagram as well as mentioning them in the text.

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ANN KITE VIDEOS – IN A CLASS OF THEIR OWN

CHRIS BISHOP SPECIAL

I have taken the subject of 'ballet dancing' for my designs this month, as I have had many requests for this topic from readers with budding dancers in the family.

The 'ballet dancer' design can be knitted as a border pattern, or as a single motif. The 'dancing shoes' design also makes an attractive border, or it can be repeated to create an 'all-over' design.

Colours and Yarns

For the 'ballet dancer' use white for the background colour and any dark colour for the contrast colour. I prefer dark grey to black for the contrast colour, as it gives a softer look. For the 'dancing shoes', any strong colour and white (or pastel colour) can be used, as the design works equally well with a dark or light background. I like to use a shiny yarn for the white or pastel colour, to imitate the satin material used in making ballet shoes.

Ballet dancer

When using this design as a 'border', simply punch or draw card as shown and knit in Fair Isle, with white in feeder 1 and grey or other contrast colour in feeder 2.

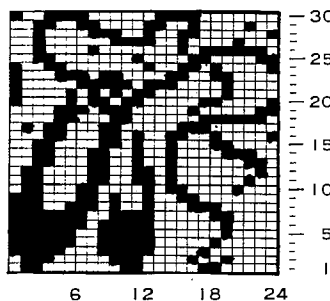
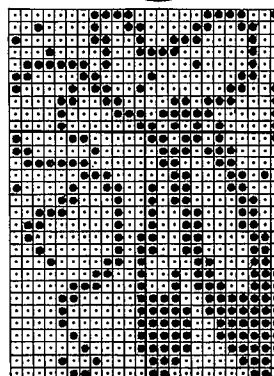
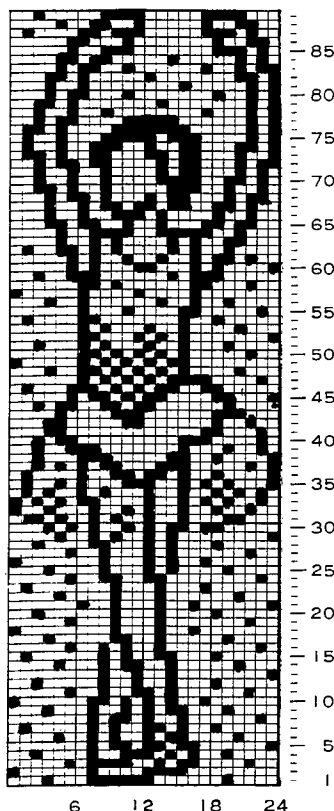
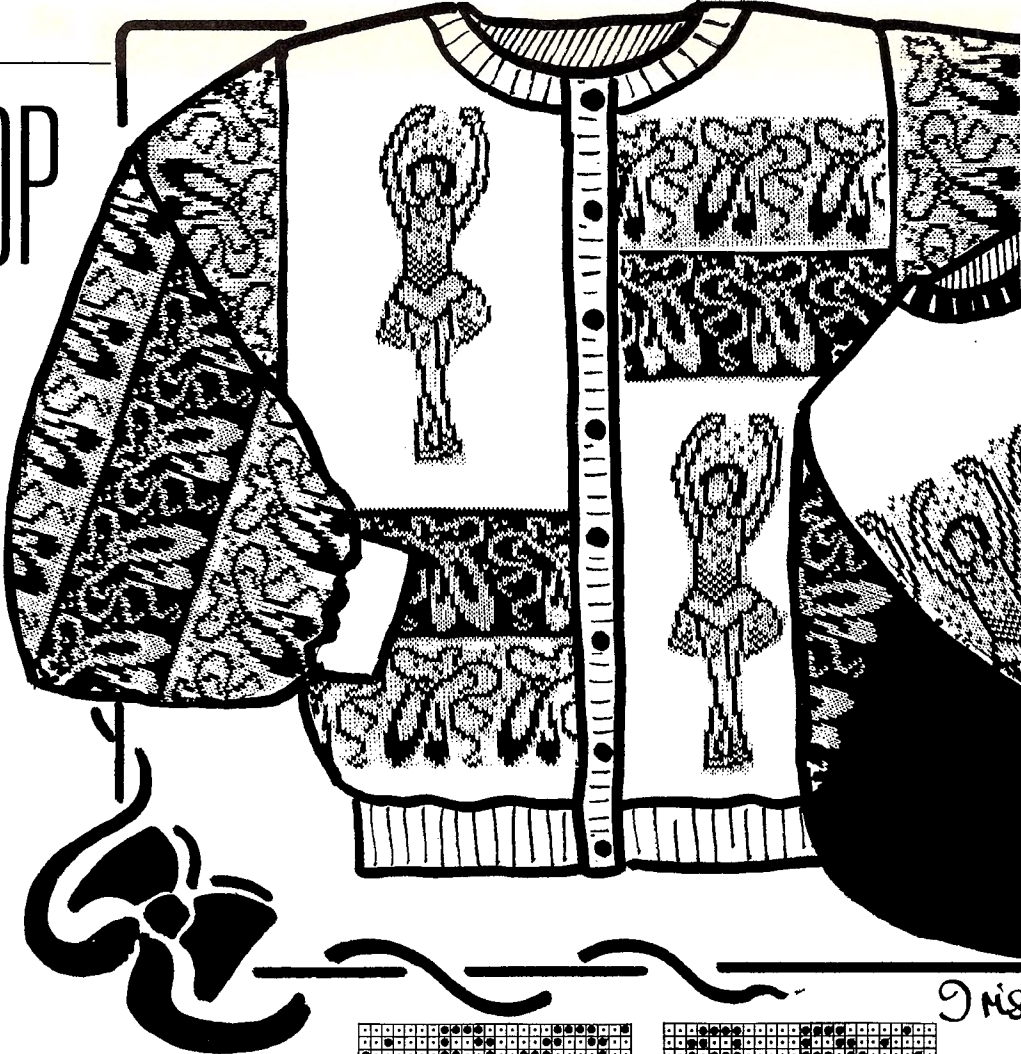
When using the design as a single motif, punch or draw card of the dancer only, leaving the 'dots' either side of the dancer motif blank, as these are present to prevent 'long floats' on the back of the fabric when the motif is repeated. (Note - If you have already punched a card as shown, simply cover the unwanted areas of 'dots' with Sellotape, and they will not pattern.)

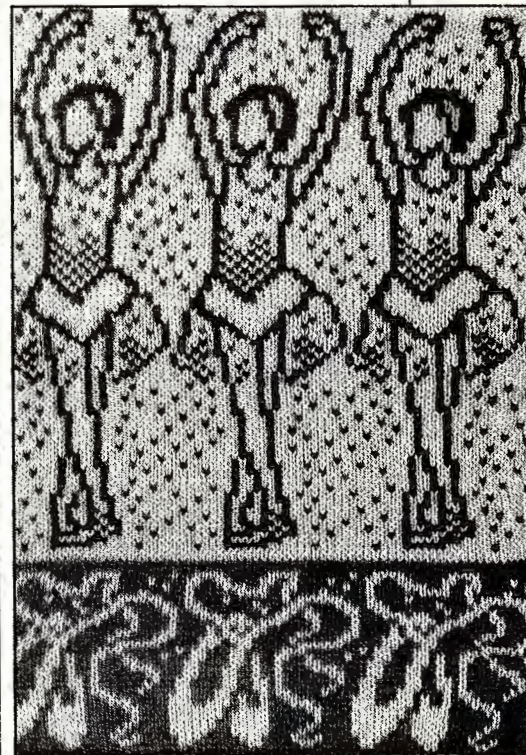
Dancing shoes

This border design can be repeated to create an 'all-over' pattern as follows:-

Knit welts etc, in white. Knit 2 rows plain white. * Knit card (30 rows) with white in feeder 1, red, blue (or other contrast colour) in feeder 2. Turn card over on to reverse side (ie reverse image of motif) and lock card at row 1 position. Knit 2 rows plain white, and 2 rows in contrast colour. Release card and knit 30 rows in Fair Isle with contrast colour in feeder 1, white in feeder 2.

Turn card over to 'original' side and lock card at row 1. Knit 2 rows plain contrast colour, and 2 rows plain white. Release card and repeat from *





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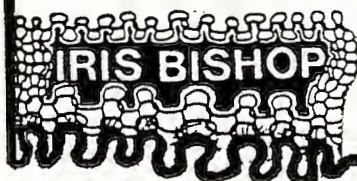


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U.S.A.: The Knitting Machine Centre, P.O. Box 150145, Cincinnati, Ohio 45215.

NEWS LINE

SINDY AND BARBIE FOR THE £ 6000

Dorothy Gill, who has been producing a booklet of Passap knitting instructions for outfits for Sindy and Barbie dolls for some years, has let us know that she now has a version for owners of the Electronic 6000.

The wardrobe is arranged as a series of simple lessons so that people who are overawed by their machine can work on small pieces and not feel that they are wasting large balls of costly yarn. Each one adds one or more fresh techniques to those already practised and which can be applied to full sized garments later on.

There are ten outfits comprising some twenty garments, from bra and pants, to hats, dresses, tights and coats. They are accompanied by line drawings which illustrate the various features arising in the

text. All for £3.00 including postage and Dorothy is prepared to supply coloured photographs too but you must ask her yourself about those. The address to write to is 185 Valley Road, Streatham, London SW16 2XH.

SUPER TIPS

A very successful first edition of her book Super Tips for Machine Knits, persuaded Angela Gordon to write and publish its successor. Her new book Machine Knitters Super Tips Plus is more or less a family affair as Angela's husband Stuart spent many hours with camera and computer to produce the diagrams, photographs and typesetting. A friend, Alastair MacLean, then took over and the result is a well-produced, clear and easy to follow instruction manual that is spiral-bound to lie open at the required place.

The content is Angela's tips from her earlier book plus a good many more and a chapter on the

Garter Carriage. This compact little book has 176 pages packed with useful hints for machine knitters and costs £7.45 including postage and packing from Compact Services, 29 St Helens Road, Sandford, Wareham, Dorset BH20 7AX. Look for it also at your machine knitting shop or in the local library.

CREATIVE WEEKENDS

What better way for a knitaholic to spend her weekend than to book one of the creative breaks that are organised by the Rowan Travel Company? The latest offering of this innovative company is based at a luxurious four star, country house style hotel in Calderdale, Yorkshire. The programme starts with an introductory talk on Friday evening, a full day's workshop on Saturday with a fashion show of Rowan knitwear in the evening and is completed by a visit to Rowan's mill on Sunday. Each weekend is under the guidance of a leading designer and the cost of

£199.00 per person includes two nights' accommodation, all meals from Friday's dinner to Sunday lunch as well as all materials used in the workshop and a Rowan Knitting Kit worth up to £40.00. Those who find this an offer they cannot refuse should write to The Rowan Travel Company, 24 Huddersfield Road, Holmfirth, West Yorkshire HD7 1JS.

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A lavish lace collar can make a plain sweater really dressy, a dainty lace collar can make the same sweater young and romantic so either way, lace is a good investment to ring the changes. The Leicester Thread & Trimming Manufacturers Limited, have a great range of collars from £1.20 to £15.00 which are available from craft and haberdashery shops nationwide. A special feature is that the collars can be easily cut into segments to use as individual appliques so one can have a collar with matching motifs.

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ELECTRONIC STEAM

That sounds like a contradiction in terms but in the nineties it means the latest thing in sophisticated equipment to make our lives easier. The Singer SP2500 is an electronic steam press which follows the original Magic Press 6 – the first domestic steam press sold in the UK.

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The SP2500 is designed to be easy to care for as well and is made to high safety standards. The recommended retail price is £349.95 and it is distributed by SDL Limited, 91 Coleman Road, Leicester LE5 4LE.



ELECTRONIC PICTURES

We have recently received samples of an excellent range of designs for electronic knitting from The Sherwood Designer. At present there are four spiral bound books containing 50 to 65 designs each under the titles of Skiing, Flowers, Heraldry and Sports.

Designer Gaynor Knifton, describes them as "Co-ordinated stitch designs that can be mixed and matched with complete confidence to help you create 'Designer' look knitwear. Each book contains five full mylar copies of borders, single motifs and all-over repeats. Images vary in size from two to sixty stitch repeats and are co-ordinated either within each sheet or within each book. The Japanese format (60 sts, 150 rows) offers an easy trace-off facility on to mylar sheets or storage into computer memory. Obvious colour changes are marked and a stitch and row count is also included."

The books cost £4.95 each or £7.50 by Sterling Draft for overseas orders; or send an SAE for a free leaflet. The address is The Sherwood Designer, 58 Costock Avenue, Sherwood, Nottingham NG5 3AS.

DOUBLE JACQUARD

From our postbag we know that many readers need a little extra help with this knitting technique so we are happy to tell you about A Beginner's Guide to Double Jacquard Knitting, a booklet published by Yvonne Knapman of Jacpacs. Yvonne is an expert and explains things so clearly that her book is sure to answer the questions and problems you may have. She begins by explaining how to set the machine, what yarns and tension to use and how to convert Fair Isle patterns to double jacquard. Then she gives a round neck jumper pattern for children and adults in a size range from 24 inch to 42 inch chest with full knitting instructions in double jacquard. There are hints and tips and some specimen punchcards for suitable jacquard patterns. Yvonne's book cost £3.50 and she also has designed for two, three and four colour jacquards. Send a SAE for a leaflet or order the book from Jacpacs, 19 South Road, Portishead, Bristol BS20 9DU.



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BACK

MACHINES WITH RIBBER

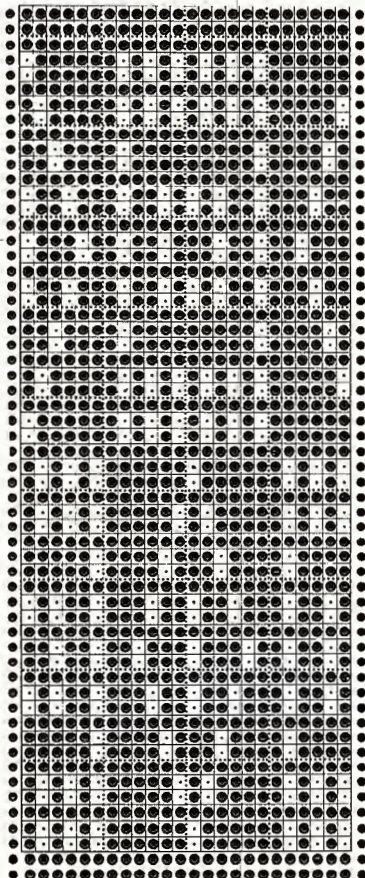
With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 101 [107, 115, 121, 129, 135, 143, 149] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 30 rows. Transfer sts for st st. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 101 [107, 113, 119, 128, 134, 143, 149] Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000 *. Using MT-2 and MY, K 51 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. K 1 row. Using WY, K a few rows and release from machine.

ALL MACHINES

Push 48 [52, 55, 58, 61, 64, 68, 71] Ns at left and 49 [53, 56, 59, 62, 65, 69, 72] Ns at right of centre 0 to WP. 97 [105, 111, 117, 123, 129, 137, 143] Ns. With carriage at right, replace last row of sts worked in MY on to Ns, gathering evenly. Insert punch-



15 SHORT SLEEVED TOP

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber. We used a Toyota 901.

MATERIALS

CYS 4-ply Perle
1 [1, 1, 1, 1, 1, 1] x 400g cone in White (MY).

GARMENT WEIGHT

Finished garment in fourth size weighs 295g.

The fibre content of this yarn is 100% Acrylic. For further details about local or mail order stockists, please write to C.Y.S., 4-6 St. Mary Gate, Rochdale, Lancashire OL16 1DZ.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit bust or chest 71 [76, 82, 87, 92, 97, 102, 107] cm, 28 [30, 32, 34, 36, 38, 40, 42] in.

Actual size 76 [82, 87, 92, 97, 102, 108, 113] cm, 30 [32½, 34½, 36½, 38½, 40½, 42½, 44½] in.

Length to shoulder 47 [49, 51, 52, 53, 54, 55, 56] cm, 18½ [19¼, 20, 20½, 20¾, 21¼, 21¾, 22] in.

Sleeve seam 8 [8, 9, 9, 9, 10, 10] cm, 3 [3, 3½, 3½, 3½, 3½, 4, 4] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

25 stitches and 54 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment. Punch card, as shown, before starting to knit. We used a Toyota card 164, page 154 of Knitting Pattern Book and reproduce it courtesy of Toyota. For further information about Toyota cards and machines, please write to Aisin Company (UK) Limited, 34 High Street, Bromley, Kent BR1 1EA.

card and lock on first row. Set carriage for patt. Set RC at 000. Using MT and MY, K 1 row. Release card and cont in tuck st patt. K 135 [135, 135, 135, 139, 139, 145, 145] rows. RC shows 136 [136, 136, 136, 140, 140, 146, 146] and work measures 32 [32, 32, 32, 33, 34, 34] cm, 12½ [12½, 12½, 12½, 13, 13, 13½, 13½] in. Place a marker at each end.

SHAPE ARMHOLES

Dec 1 st at each end of next and every foll alt row, until 77 [85, 91, 97, 103, 109, 117, 123] sts rem **. K 63 [73, 83, 89, 89, 95, 95, 101] rows. RC shows 218 [228, 238, 244, 248, 254, 260, 266] and work measures 47 [49, 51, 52, 53, 54, 55, 56] cm, 18½ [19¼, 20, 20½, 20¾, 21¼, 21¾, 22] in.

SHAPE SHOULDERS

Cast off 10 [12, 12, 13, 15, 16, 18,

19] sts at beg of next 2 rows and 10 [11, 12, 13, 14, 15, 17, 18] sts at beg of foll 2 rows. Cast off rem 37 [39, 43, 45, 45, 47, 47, 49] sts.

FRONT

Work as for back to **. K 35 [45, 51, 57, 57, 63, 57, 63] rows. 28 [28, 32, 32, 32, 32, 38, 38] rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using a length of MY, cast off centre 21 [23, 25, 27, 27, 29, 27, 29] sts. Using nylon cord, K 28 [31, 33, 35, 38, 40, 45, 47] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on next and every foll alt row until 20 [23, 24, 26, 29, 31, 35, 37] sts rem. K 12

[12, 14, 14, 14, 14, 18, 18] rows.

SHAPE SHOULDER

Cast off 10 [12, 12, 13, 15, 16, 18, 19] sts at beg of next row. K 1 row. Cast off rem 10 [11, 12, 13, 14, 15, 17, 18] sts. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Set carriage for patt and take to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side, reversing shapings.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 37 [42, 47, 50, 50, 52, 52, 55] Ns at left and 38 [43, 48, 51, 51, 53, 53, 56] Ns at right of centre 0 to WP. 75 [85, 95, 101, 101, 105, 105, 111] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 14 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 37 [41, 47, 50, 50, 52, 52, 55] Ns at left and 37 [42, 48, 51, 51, 52, 52, 55] Ns at right of centre 0 to WP. 74 [83, 95, 101, 101, 104, 104, 110] sts. Work as for back from * to *. Using MT-2 and MY, K 25 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

1ST, 6TH, 7TH AND 8TH SIZES

Inc 1 st at right edge.

2ND SIZE

Inc 1st at each end.

ALL SIZES

75 [85, 95, 101, 101, 105, 105, 111] sts.

ALL MACHINES

Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st patt. K 27 [27, 31, 31, 31, 31, 37, 37] rows. RC shows 28 [28, 32, 32, 32, 32, 38, 38] and work measures 8 [8, 9, 9, 9, 9, 10, 10] cm, 3¼ [3¼, 3½, 3½, 3½, 3½, 4, 4] in. Place marker at each end.

SHAPE TOP

Dec 1 st at each end of next and every foll 3rd row until 65 [75, 85, 91, 91, 95, 95, 101] sts rem, then on every foll alt row until 57 [67, 77, 83, 83, 87, 87, 93] sts rem. K 1 row. RC shows 50 [50, 54, 54, 54, 54, 60, 60]. Cast off.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 105 [111, 119, 125, 125, 131, 135, 141] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set



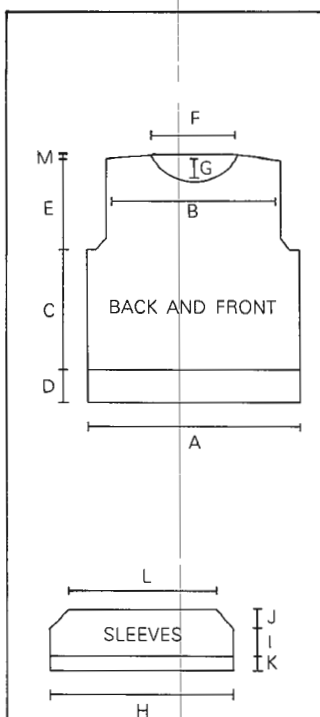
RC at 000. Using MT-3/MT-3, K 8 rows. Transfer sts for st st. K 1 row. Using WY, K a few rows and release from machine.
MACHINES WITHOUT RIBBER
 Push 101 [107, 116, 122, 122, 128, 131, 137] Ns to WP. Work as for back from * to *. Using MT-2 and MY, K 15 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder and neckband seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Set in sleeves between markers. Join side and sleeve seams.



- A = 38.5 [42, 44, 46.5, 49, 51.5, 54.5, 57] cm
 B = 30.5 [34, 36, 38.5, 41, 43.5, 46.5, 49] cm
 C = 25 [25, 25, 25, 26, 26, 27, 27] cm
 D = 7 cm
 E = 15 [17, 19, 20, 20, 21, 21, 22] cm
 F = 14.5 [15.5, 17, 18, 18, 18.5, 18.5, 19.5] cm
 G = 5 [5, 6, 6, 6, 6, 7, 7] cm
 H = 30 [34, 38, 40, 40, 42, 42, 44] cm
 I = 5 [5, 6, 6, 6, 6, 7, 7] cm
 J = 4 cm
 K = 3 cm
 L = 23 [27, 31, 33, 33, 35, 35, 37] cm
 M = 1 cm

KNITMASTER CORNER

A letter from an ex-student of mine now living in Cambridgeshire took me to task on the subject of pockets. Why, she asked, have I not written about my child- and man-proof pocket! Having moved away from our area my one time student has been busy showing new found knitting friends this pocket and it is worth giving the information here.

Ann Taylor

POCKETS

Wherever a pocket is placed on a garment it is going to be used! (I am sure we can all remember being told not to stuff our pocket out with everything and pull it out of shape!) Its purpose can be decorative but it is really there to hold an item or items, the details of which, where large and small boys are concerned, are best usually not analysed in detail!!

However, invariably before too long, the pocket starts to part company, either at the seams or at the bottom edge. Hands thrust into it plus all manner of heavy items and bang goes the carefully constructed pocket.

I am not sure where I first learned this upside down version, but the only place I have seen it mentioned in recent years was in the Australian Machine Knitters Magazine, so the original version certainly travelled. It was no intentional pun to call it the upside down version!

Cast on and knit the welt for one side of the jacket, then decide where the pocket is to be placed. It is usual for the pocket to be nearer to the side seam, but the choice is really yours. Decide on the width of the pocket and place a needle out of work position on each side to form a ladder to the depth of the pocket required – in the same way as one marks a tension swatch.

Bring the needles back to work position once the entire pocket area has been marked and continue knitting the side of the jacket.

When the side is completed, remove from the machine.

Fold the garment across the bottom of the pocket area, right side out and pick up across the stitch bars on to needles to the width between the two ladders.

Knit one row.

Pick up the bar of the ladders – one each side – twist them and place on the end needles of the pocket.

Knit one row.

Pick up the next bar on each side – twist and place on to the end needles.

Knit one row.

Continue in this way up the side of the ladders until completed.

Knit the top of the pocket in rib, or stocking stitch, picot hem or whatever and cast off.

Neaten and catch the pocket top down, this being the only sewing required.

Now, if that pocket comes adrift, then so will the front of the jacket!

SINGLE MOTIF POCKET

This is a good way of practising a single motif if you have never tried one before and of using the successful result.

Decide where the pocket is to be on the garment and leave needles out of work on each side to mark the area, or place marker threads in. I prefer the ladders because they enable me to place a patch pocket absolutely straight, but as long as you know the width for the number of stitches to be cast on for the pocket the method does not matter.

Now decide on the single motif and ensure that you have enough stitches and rows on the pocket to accommodate the motif you have chosen. I know that sounds a simple fact, but it has been known . . . !

Cast on for the pocket and knit to where the motif is to start.

Attach the special cams to the carriage as shown in the instruction book and place the right and left cams in position on the needle bed.

Now do remember, if you have not tried out a single motif before, that the machine pattern operates out from centre 0 and that twelve stitches either side of centre 0 make the first full width (24 stitches) of the pattern. These are followed by a block of 24 to the left and a block of 24 to the right

and so on across the needle bed.

Therefore, when knitting a single motif you must isolate with the needle bed cams within a 24 stitch block to get a complete motif.

If you split a block you will get two halves that are sideways on, instead of a whole motif. At this point in class at least one person says "Oh, that's what happened"!

Now check that you have the needle bed cams in the correct position. Wind off two small balls of background yarn.

Next, the yarn separators must be placed under the fourth, fifth and sixth needles away from either side of the work and ensure the latches of these needles are open.

The main yarn goes on top and the contrast yarn goes underneath the separators. Insert the chosen motif card and lock. Knit one row.

Cam lever to Fair Isle.

Thread up contrast yarn into feeder two. Side levers back to cams.

Release the card and knit one row. Pause.

Because one is knitting Fair Isle over a small area of stitches, the contrast yarn pulls away at the edge of the motif and a gap is left. This will happen up the length of the motif and looks unsightly – whatever machine one knits with – so after the first motif row, take the small balls of main yarn and hang an end over the end needle of the motif. Bring forward the main yarn needle next to it and hang the yarn over that as well but return this needle to work position. Now repeat this procedure on the other side of the motif with the second ball of main yarn.

Knit one row.

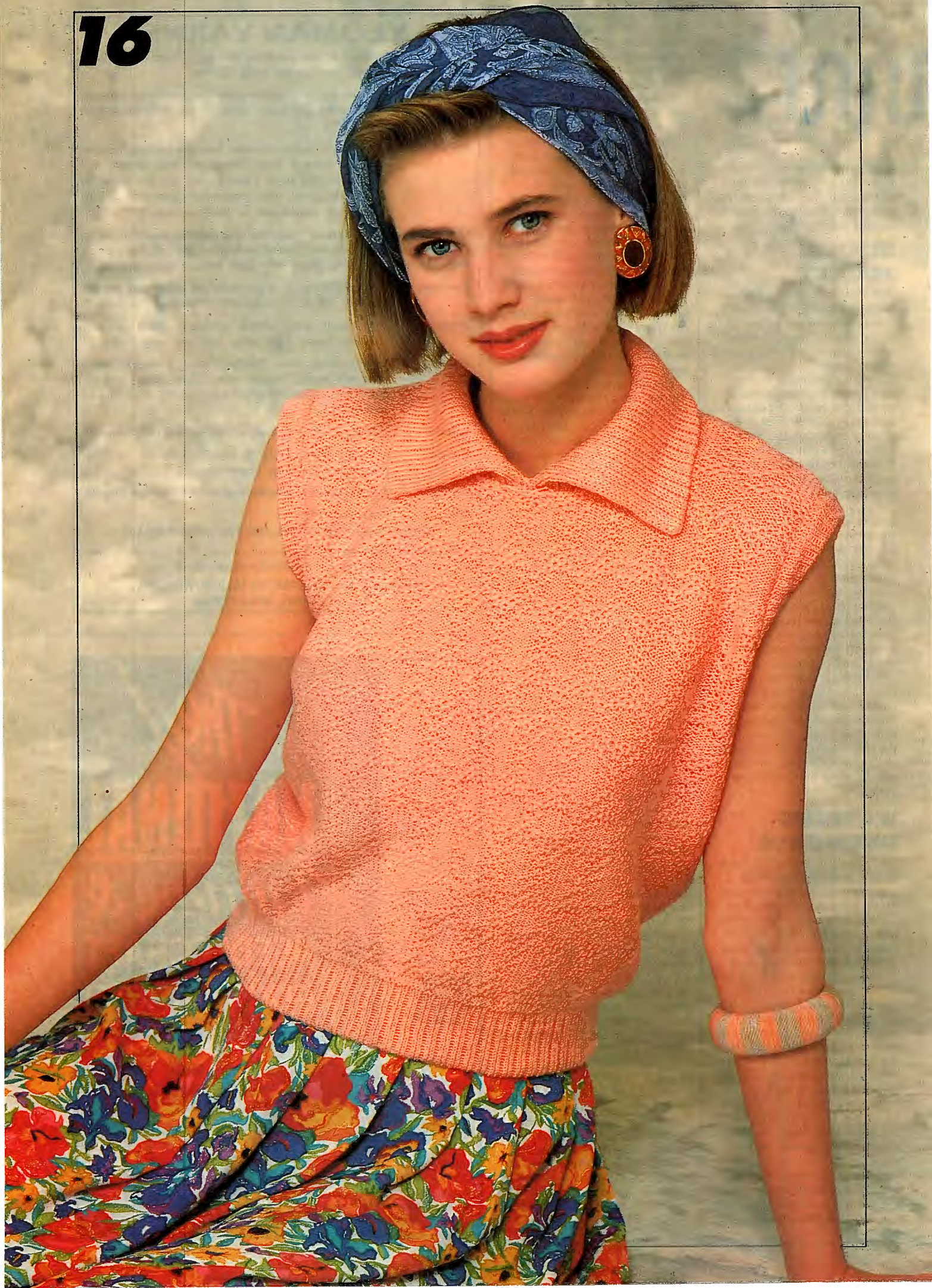
Repeat this binding method up the side of the motif on every row. Yes, I know it slows the knitting down, but you would not have hand knitted a motif in the time it will take!

The finished result will be a neat and tidy motif on the right side – with no gaping holes – and quite a neat finish on the wrong side.

Should the motif have some long floats, take a crochet hook and crochet a chain up the motif, through the loops, or tie them off neatly with matching yarn. Remove all the cams and the yarn separators when the motif is complete and finish the pocket top with the hem of your choice.

Having marked where the pocket is to go, it is a simple matter now to set it on straight and sew it into position. I have

16





seen a pocket Swiss darned into place and that looked nice for a change. This is a chance to try out a new technique and be able to use the result at once.

SIMPLE POCKET

This is the same method as used for hand knitting, but as I find more and more youngsters taking to machine knitting who have never hand knitted, I will give this method here.

I find it a sad fact of life that very few youngsters, teens to thirty's, can hand knit because when they come to machine knitting, understanding patterns and shapes are all added to things they must know to get started and sometimes the delay can be very frustrating.

First decide on the width of the pocket. Cast on this amount, knit the lining in stocking stitch and take off on to waste yarn.

Now knit the garment piece to where the pocket is to be attached, count the number of stitches to be used for the pocket and place all needles either side of these to hold position (Russell levers on I). Take the pocket stitches off on to waste yarn.

Place the pocket lining on to the empty needles and continue knitting right across the row (Russell levers on II). When the side of the garment is completed the pocket top can be finished by picking up from the waste yarn and the lining sewn inside the garment.

WASHING GARMENTS

Every now and again the question of washing knitted garments crops up and it usually concerns the washing of wool garments.

I think anyone can wash acrylic! It gets tossed into the washing machine, spun and tumble dried or hung on to a line and unless someone actively takes a hot iron to it, acrylic seems to bounce back and show little sign of ill use. Do watch the tumble drying though, that can be a trap. Too hot and the original creases can be nearly permanent.

Wool is a different kettle of fish, to mix metaphors slightly!

Everyone has a horror story to tell. One of our club bravely brought in a lambswool sweater that got mixed up with the hot wash.

Felted wool was not the "in thing" at that time and the size this had shrunk to did not leave much to do anything with anyway!

These days branded pure wool on the cone has explicit washing instructions on the band and can state sometimes that it can be machine washed.

Occasionally you may find industrial cones bearing a S/W inside the cone, standing for super wash - which I was told means it is machine washable.

Having put a lot of work into a garment, I tend to treat all labels with great suspicion, turn the finished garment inside out and hand wash in a liquid detergent for wool, in warm water. I then rinse it three times, with a fabric conditioner in the final rinse, spin it well in the spinner and spread the garment out on to a large bath towel to dry, first pulling and patting it to size and shape. When dry I have a hot iron with an extra shot of steam, a wet cloth and a well padded ironing board and I wet, steam press.

The garment is then hung on a hanger (Trendy Bendies are marvellous for this) and allowed to "air". Then, if a suit, still on the hanger, it is placed inside a large polythene bag and hung up in the wardrobe. Sweaters, cardigans and such are folded and placed in a drawer.

Ribbed skirts, whether wool or acrylic, I spin and peg out on the line from the waistband and leave to dry. Steam them lightly and when completely dry they are pulled into an old nylon tight with the foot cut off and then laid flat in a drawer. Accordion pleated skirts store well this way too.

Yes, I do put my Shetland skirts into the washing machine, but only the two piece A-line ones that are stabilised with fusible nylon. Then they are spun and pegged out across the waistband to dry, then hot, wet, steam pressed and placed on hangers by their side loops.

I would not risk using the washing machine if these were not stabilised by fusible nylon and the jumpers or jackets that go with them are hand washed.

So many people are frightened of washing wool because it can felt or shrink. The main cause of this is too hot water, or changing from too hot to too cool. I can hear the groans of "here we go again!". Providing my hands are comfortable in the temperature of water, the wool is alright and the more one washes, the easier it is to judge the temperature. There are cold wash detergents on the market. Woolite I have found to be excellent and the garment can be left to soak and then rinsed and spun.

Never rub wool. Squeeze it gently and apply a little detergent directly on to a stubborn stain, leaving it to soak for a while.

Finally, when washing white wool garments, never, ever, dry in direct sunlight or direct heat, especially over a radiator. The result will be immovable yellow streaks if you do and that can apply to white cotton as well. You can guess how I found that out years ago!

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16 TUCK STITCH TOP WITH COLLAR

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber. We used a Toyota 950.

MATERIALS

CYS Algarve Perlé
1 [1, 1, 1, 1, 1, 1] x 500g bone in Peach (MY)

GARMENT WEIGHT

Finished garment in fourth size weighs 280g

The fibre content of this yarn is 100% Acrylic. For further details about local or mail order stockists, please write to CYS, 4 & 6 St Mary's Gate, Rochdale, Lancashire OL16 1DZ.

YARN THICKNESS

This yarn is medium weight and knits as four ply.

MEASUREMENTS

To fit chest/bust 71 [76, 82, 87, 92, 97, 102, 107] cm, 28 [30, 32, 34, 36, 38, 40, 42] in.

Actual size 76 [82, 87, 92, 97, 102, 108, 113] cm, 30 [32 1/4, 34 1/4, 36 1/4, 38 1/4, 40 1/4, 42 1/2, 44 1/2] in.

Length to shoulder 47 [49, 51, 52, 53, 54, 55, 56] cm, 18 1/2 [19 1/4, 20, 20 1/2, 20 3/4, 21 1/4, 21 3/4, 22] in.

Sleeve seam 8 [8, 9, 9, 9, 10, 10] cm, 3 1/3 [3 1/2, 3 1/2, 3 1/2, 3 1/2, 4, 4] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

25 stitches and 54 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment. Punch card, as shown, before starting to knit. We used Toyota card 131 from their Knitting Pattern II book and reproduce it courtesy of Toyota. For further details about Toyota cards and machines, please write to Alsia Co. (UK) Ltd, 34 High Street, Bromley, Kent BR1 1EA.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 101 [107, 115, 121, 129, 135, 143, 149] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 30 rows. Transfer sts for st st. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 101 [107, 113, 119, 128, 134, 143, 149] Ns to WP. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows, ending with carriage at right. Set RC at 000 *. Using MT-2 and MY, K 51 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. K 1 row. Using WY, K a few rows and release from machine.

ALL MACHINES

Push 48 [52, 55, 58, 61, 64, 68, 71] Ns at left and 49 [53, 56, 59, 62, 65, 69, 72] Ns at right of centre 0 to WP. 97 [105, 111, 117, 123, 129, 137, 143] Ns. With carriage at right, replace last row of sts worked in MY on to Ns, gathering evenly. Insert punchcard and lock on first row. Set carriage for patt. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st patt. K 135 [135, 135, 135, 139, 139, 145, 145] rows. RC shows 136 [136, 136, 136, 140, 140, 146, 146] and work measures 32 [32, 32, 32, 33, 33, 34, 34] cm, 12 1/2 [12 1/2, 12 1/2,

shoulder than on back.

SHAPE NECK

Note patt row on card. Using a length of MY, cast off centre 21 [23, 25, 27, 27, 29, 27, 29] sts. Using nylon cord, K 28 [31, 33, 35, 38, 40, 45, 47] sts at left by hand, taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on next and every foll alt row until 20 [23, 24, 26, 29, 31, 35, 37] sts rem. K 12 [12, 14, 14, 14, 14, 18, 18] rows.

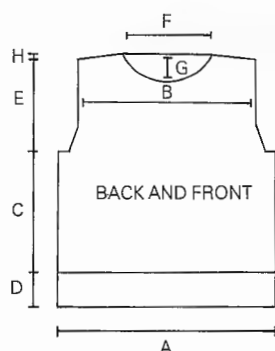
SHAPE SHOULDER

Cast off 10 [12, 12, 13, 15, 16, 18, 19] sts at beg of next row. K 1 row. Cast off rem 10 [11, 12, 13, 14, 15, 17, 18] sts. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Set carriage for patt and take to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side, reversing shapings.

ARMHOLE BANDS (TWO)

MACHINES WITH RIBBER

With ribber in position and 85▶



- A = 38.5 [42, 44, 46.5, 49, 51.5, 54.5, 57] cm
- B = 30.5 [34, 36, 38.5, 41, 43.5, 46.5, 49] cm
- C = 25 [25, 25, 25, 26, 26, 27, 27] cm
- D = 7 cm
- E = 15 [17, 19, 20, 20, 21, 21, 22] cm
- F = 14.5 [15.5, 17, 18, 18, 18.5, 18.5, 19.5] cm
- G = 5 [5, 6, 6, 6, 6, 7, 7] cm
- H = 1 cm

12 1/2, 13, 13, 13 1/2, 13 1/2] in. Place a marker at each end.

SHAPE ARMHOLES

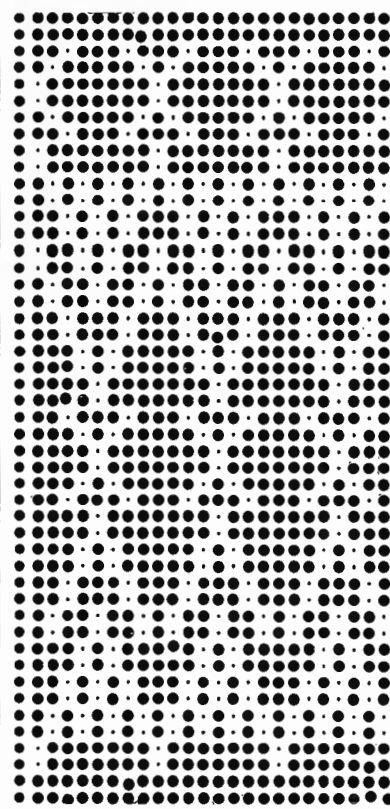
Dec 1 st at each end of next and every foll alt row, until 77 [85, 91, 97, 103, 109, 117, 123] sts rem ** K 63 [73, 83, 89, 89, 95, 95, 101] rows. RC shows 218 [228, 238, 244, 248, 254, 260, 266] and work measures 47 [49, 51, 52, 53, 54, 55, 56] cm, 18 1/2 [19 1/4, 20, 20 1/2, 20 3/4, 21 1/4, 21 3/4, 22] in.

SHAPE SHOULDERS

Cast off 10 [12, 12, 13, 15, 16, 18, 19] sts at beg of next 2 rows and 10 [11, 12, 13, 14, 15, 17, 18] sts at beg of foll 2 rows. Cast off rem 37 [39, 43, 45, 45, 47, 47, 49] sts.

FRONT

Work as for back to **. K 35 [45, 51, 57, 57, 63, 57, 63] rows. 28 [28, 32, 32, 32, 32, 38, 38] rows less have been worked to



LEE BEE LIFESTYLE

Many years ago I remember very clearly a friend called Nick coming to see me with a whole bunch of knitting samples in a plastic bag. He pulled them out one by one and explained how each had been done and we both spent a long time talking about the possibilities of machine knitting. At that time I knew nothing about the technicalities so my imagination went wild. I wanted to paint pictures with yarns in much the same way as tapestry uses colours. Twenty years later I now find myself on the way to achieving the long held wish of knitting coloured pictures.

Lavinia Lawry-Johns

The advent of fabric dyes now makes the task less painful than intarsia, a method of knitting which I find too complicated to use for the results that I want. I can sit down with the pots of dyes and dab away to my heart's content, mixing them up until the right colour appears. This month's electronic pattern is one of the very first I did, so many of you may already have it in your library. You probably haven't used it in this way though and for those who have never done fabric painting before it will be a satisfying experience.

Firstly mark out your sheet and then select the colours. The background must be pale and the contrast must not be so dark that the dyes will not show up. I used white and mid brown cotton. Decide on the size of the garment, the one in the picture will fit 34 in to 36 in bust, and work a deep rib. Bring in the first row of the design in the repeat mode because we want the mushrooms to go all the way round and work to row 37 on the pattern. Programme for motif or push back the needles that you don't want. Follow the diagram if you want the same shape, or else do your own thing. The back uses the first 37 rows, but I did push back some of the needles to refine the details and used the cotton control of floats to hold the floats into the back of the work.

When the knitting has been completed you might decide that it looks good as it is without the colour. To obtain the results in the picture, you will have to colour dye and for that you will need the correct brushes, so refer to the 'materials needed' section. The fabric paints that were used can be bought at W. H. Smiths, departmental stores and haberdashery shops and are

called 'Colour Fun' by Dylon. Get the jars because they go further and out of the six colours in the set you can mix and make many shades of your own choosing. A plate makes a fine palette. Choose the best person suited to do the painting; in my case it was not me (I like a free style to my painting) but my daughter Harriet, who has a good eye and a steady hand. I think she made an excellent job and she enjoyed doing it.

Start on the back mushrooms and leaves and by the time you get to the front you should have gained more confidence. Paint only the stitches in the background to avoid a mushy look. Do use a firm support and protect the surface underneath with white tissue paper in case the dye comes through. The mushrooms and leaves are over-painted on the darker colour. Red was used straight from the jar and green was a mix of blue and yellow. Differences in the tone add a depth to the leaves so don't worry if there is a slight colour change. Practise before on a tension square of the same material. You can follow the same colours as we have but you might like to try a pale brown for the rabbit.

When you have finished the painting, the colour needs to be fixed with an iron or a hair dryer if acrylic has been used, by using a fairly hot setting. Make sure the plate of the iron is clean. If the fixing is not done at this stage, the dye will gradually fade with washing.

When the garment has been sewn together (I use an ordinary straight stitch sewing machine for the main seams and hand sew the neck and cuffs to finish off), there is a bit of dressmaking involved. The sleeves were gathered at the

shoulders and into the cuffs. I did a picot edging on the cuffs and the neckline for a dainty look.

Next month's design will have a country feel.

MACHINES

Brother Electronic 901, 940, 950, 950i, for Knitmaster Electronics, please ignore those parts of the instructions which do not apply to these machines.

MATERIALS

Atkinson's Soft Cotton 4-ply. Note: This is a lovely fabric but needs to be washed once for the cotton to close up for the true size. So use a medium tension 6.

COLOUR SUGGESTIONS

(i) M.C. White. 2. Mid Brown

(ii) M.C. Fawn. 2. Mid Brown.
(iii) M.C. Pale Green. 2. Mid Brown (rabbit's chest White).

PROGRAMMING CARD READING

Lower position for the first 37 rows. Upper position for motif.

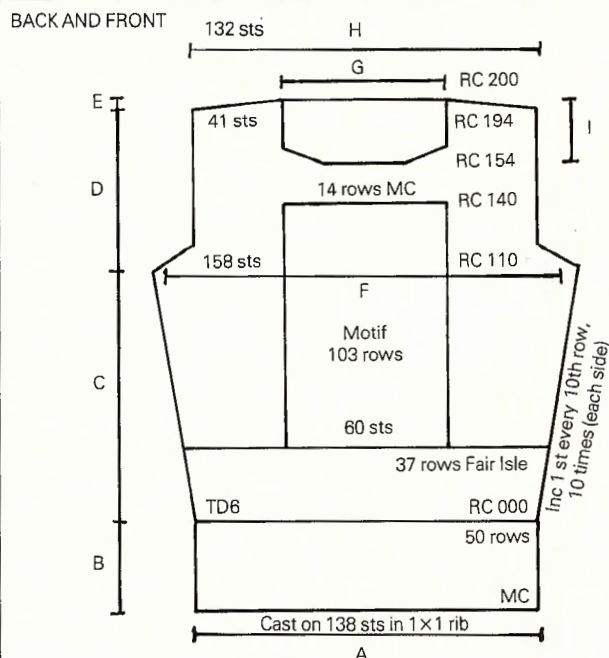
MATERIALS NEEDED

Dylon 'Colour Fun' fabric paints, 6 in a box. For stockists contact Dylon International Ltd., Worsley Bridge Road, Lower Sydenham, London SE26 5HL.

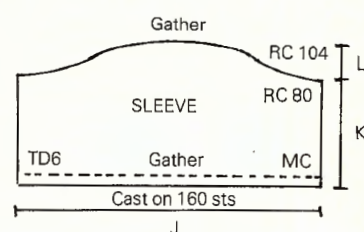
Brushes from art shops. Sable haired size 2. Bristle rounded size 1. The latter allows the paint to be worked into the fabric so there are no unsightly plain gaps.

KNITTING NOTES

Motif. White sewing cotton to be used as the holding yarn. This prevents the holes forming either side of the motif without the bump caused when the same yarn is used to do the holding. Change the sewing cotton to suit the background colour.



- A = 43 cm
- B = 9.5 cm
- C = 25 cm
- D = 19 cm
- E = 1 cm
- F = 49 cm
- G = 15.5 cm
- H = 41 cm
- I = 10.5 cm
- J = 50 cm
- K = 18 cm
- L = 5.5 cm



SHAPING

FRONT:

RC 110: Cast off 6 sts beg of next 2 rows. Dec 1 st every alt row 7 times each side.

RC 154: Cast off centre 36 sts. At neck edge, dec 1 st every row 3 times; 1 st every alt row 4 times

RC 194: Cast off 10 sts beg of next and foll 2 alt rows. K 1 row. Cast off rem 11 sts.

BACK:

Work as for Front but omit neck shaping.

RC 200: Cast off rem sts for back neck.

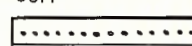
SLEEVE:

RC 80: Cast off 6 sts beg next 2 rows. At each side, dec 1 st every row 6 times; every alt row 4 times; every row 4 times. Cast off 10 sts beg next 4 rows. Cast off rem 80 sts.

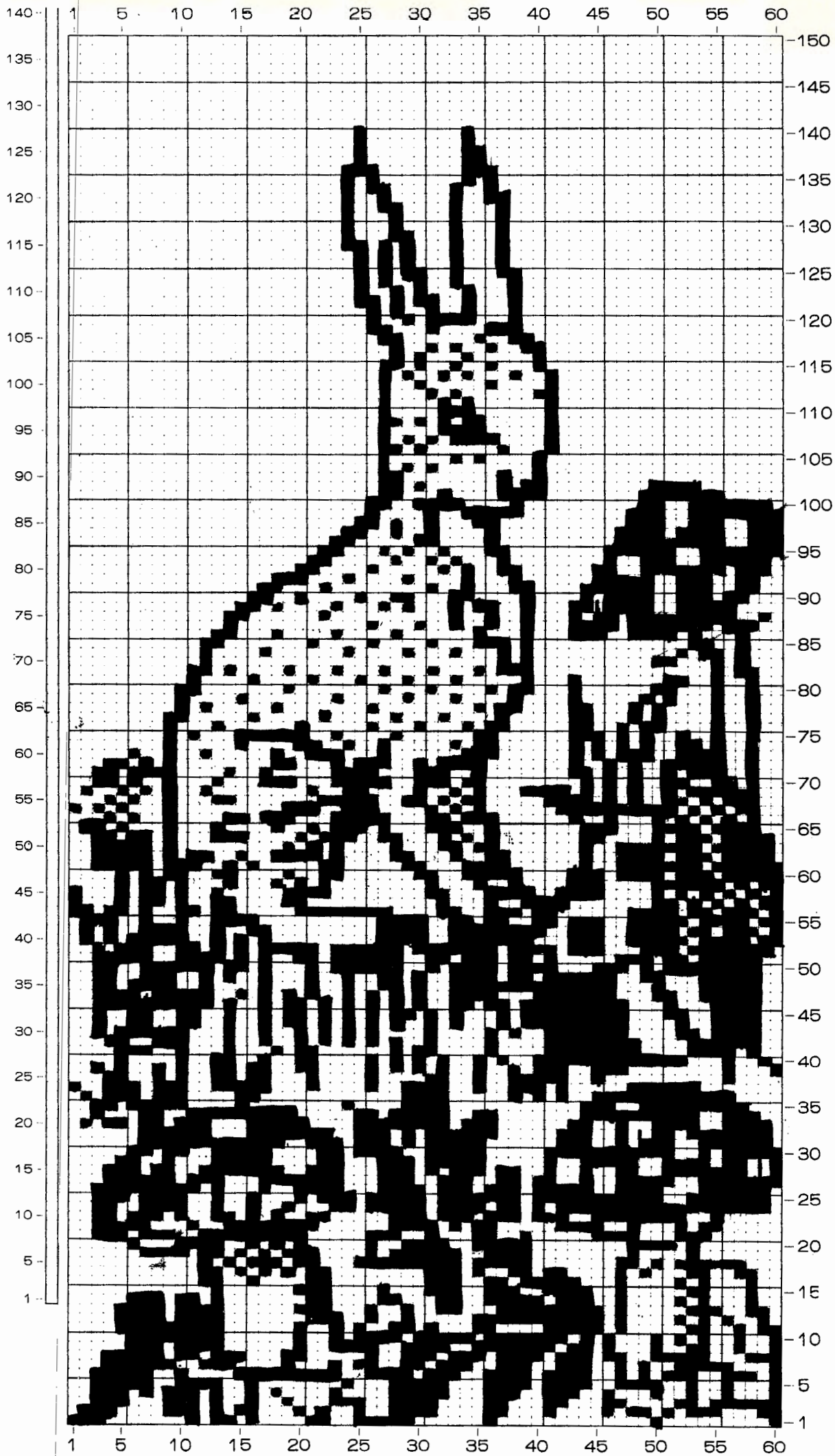
CUFF:

Cast on 96 sts. K 12 rows. 1 row picot. K 13 rows. Cast off.

CUFF







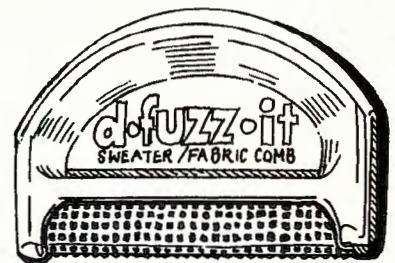
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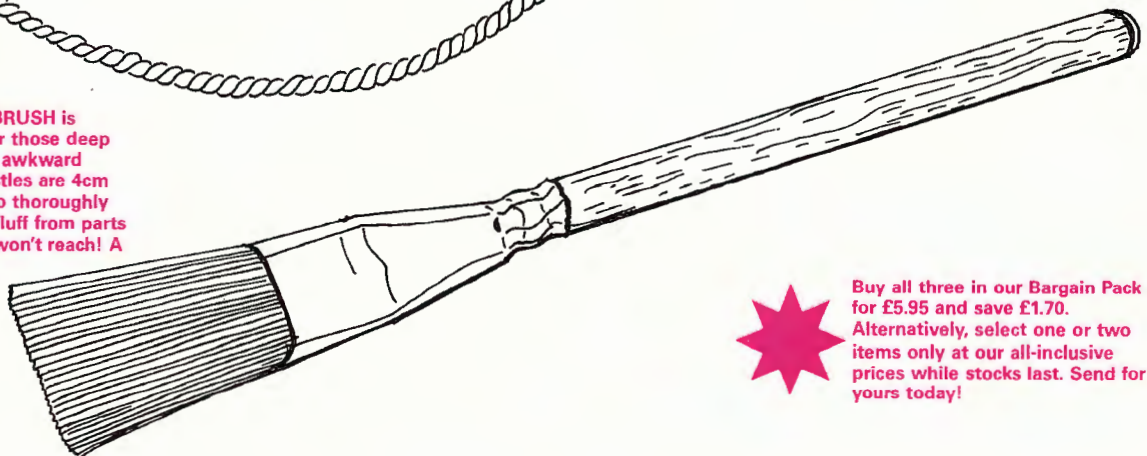


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Postcode _____

carriage at right, set machine for 1×1 rib. Using MY, cast on 91 [101, 113, 119, 119, 125, 125, 131] sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 8 rows. Transfer sts for st st. K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER
Push 86 [98, 110, 119, 119, 122, 122, 128] Ns to WP. Work as for back from * to *. Using MT-2 and MY, K 15 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row.

Unravel WY when work is completed. K 1 row. Using WY, K a few rows and release from machine.

COLLAR

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 155 [155, 161, 161, 167, 167, 173, 173] sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 45 rows. Transfer sts for st st.

Using MY, K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 155 [155, 161, 161, 167, 167, 173, 173] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 91 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. Using MT, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Join side seams. Pin collar and armhole bands into position. Unravelling WY as required, backstitch through open loops of last row worked in MY.

MACHINES WITHOUT RIBBER
Neaten ends of collar.

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Page 35

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EXHIBITIONS

EXHIBITIONS

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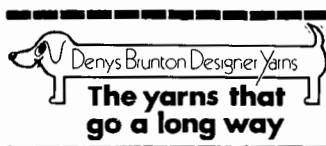
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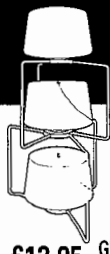
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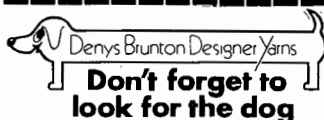
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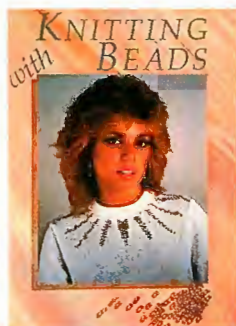
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COMPETITION

Bob Daw

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You don't have to jockey for position as the first at the post won't necessarily be the winner but closing date for acceptances is June 30th. Let us have your postcard by then, telling us how the third vertical of the completed grid see the odds that Atkinson's yarns will be a hot favourite and let's hope it will be you in the winner's enclosure.



CLUES

1. Quite a *tonic* for lazy *lan*
2. Negative sign at journey's end
3. Blemish in urban area is not an abundance
4. Records with herbal conclusion
5. Raise the level with a number in a layer
6. Unguent
7. Loosens points in legwear – quite the reverse
8. How the *city* might *fail* with some easement
9. Means means
10. Truthfulness
11. *Picot* in a mess (?) – better pay him a visit
12. A *date bun* continues apace
13. Rudolph, maybe
14. Hostelry without currency is blameless
15. Tied with *red teeth*
16. Cathedral City's man may be in these fields

COMPETITION RULES

1. Only one entry per postcard will be accepted. You should send your postcard to June Competition, *Machine Knitting Monthly*, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.
2. This competition is open to residents of the U.K. only, except the employees of *Machine Knitting Monthly*, the magazine's typesetters, printers, distributors, employees of this month's competition sponsor and their relatives.
3. The closing date is 30th June 1990. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.
4. No cash alternative will be offered.
5. The winners will be the first correct entries drawn from our postbag after the closing date.
6. The winners will be notified in writing and the results will be published in a future issue of *Machine Knitting Monthly*.
7. The Editor's decision is final and no correspondence will be entered into regarding the competition.

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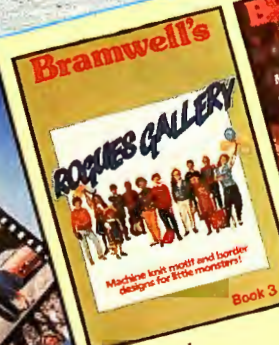
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